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MARCH

the Magazine of the Arts for

1953

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LONDON

NEW YORK



A VIEW OF THE GRAND WESTERN ENTRANCE INTO LONDON AT HYDE PARK CORNER

Coloured aquatint engraving by Henry Pyall from a drawing by H. Brooks. Published June 25th, 1831, by T. McLean.

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1. A CLICHY Rose du Barri DOUBLE OVERLAY, with Six Windows. See Bergstrom, Plate 1.
2. A CLICHY TURQUOISE DOUBLE OVERLAY, with Six Windows. See Bergstrom, Plate 1.
3. A Cameo-cut PINK OPALINE TRIPLE OVERLAY. We have never seen a similar example, hitherto unrecorded, with Seven Windows.
4. A St. LOUIS TURQUOISE DOUBLE OVERLAY. Bouquet Dressé, with Twenty-nine Punties. See Imbert, Fig. 17.
5. A St. LOUIS SNAKE, with Green markings on a Pink Body. Diamond Faceted. See Imbert, Fig. 46.
6. A Baccarat BUTTERFLY. See Bergstrom, Plate XVIII.
7. A similar Butterfly on a Latticinio gauze ground.
8. A St. Louis CAMOMILE. The PINK Camomile on a WHITE Latticinio ground, with Bud and Green Leaves. See Bergstrom, No. 53.
9. A St. LOUIS CAMOMILE. The WHITE Camomile on a PINK Latticinio ground, with Bud and Green Leaves. See Bergstrom, No. 53.
10. A St. Louis Camomile. The WHITE Camomile on an Alternating PINK and WHITE Latticinio ground, with Bud and Green Leaves.
11. A St. Louis Camomile. The White Camomile on a FLAMING SCARLET Latticinio ground, with Bud and Green Leaves. See Bergstrom, Plate 53. N.B.—None of above 4 items (Nos. 8, 9, 10 and 11) are faceted.
12. A Clichy weight, replica Fig. 55 in Imbert's Book.
13. A St. Louis Pink Carpet ground as No. 33 in Bergstrom, but with neither Date nor Animals.
14. A Baccarat PINK CARPET STAR DUST with Animals and B.1848. See Imbert, No. 3.
15. A Baccarat Turquoise Honeycomb Carpet Ground, with Animals and B.1848. As Imbert, No. 3.
16. Baccarat Green Carpet Ground, with Animals and B.1848. See Imbert, No. 3.
- 17 TO 20. The complete suite of 4 Baccarat Millefiori, with Animals and dated B.1846, B.1847, B.1848 and B.1849.
21. A Baccarat with Animals and dated B.1847 on Latticinio gauze ground.
22. A Baccarat with Animals and dated B.1848 on Latticinio gauze ground.
23. A St. Louis Mushroom with Blue ring.
24. A St. Louis Mushroom with Blue ring, dated S.L.1848.
25. A St. Louis Mushroom with CORAL ring.
26. A St. Louis Mushroom with CORAL ring, dated S.L.1848.
27. A Baccarat Mushroom with Blue ring. The Mushroom like a Carpet of small White six-pointed Stars.
28. A Baccarat Millefiori Mushroom with Blue ring.
29. A St. LOUIS FUCHSIA on a Latticinio gauze ground. See Imbert, Fig. 39.
30. A St. LOUIS Fruit on Latticinio gauze ground. See Imbert, Fig. 45.
31. A Clichy weight, with single canes on a Latticinio gauze ground, one cane signed with the letter "C."
32. A Baccarat with Six large red TULIP BUDS on one large green Stem with Foliage. On the base is the ORIGINAL LABEL thus, "BACCARAT."
33. A St. Louis CROWN. See Bergstrom, Plate 12.
34. A Baccarat with 12 small dark-green Butterflies in a circle, enclosing a smaller circle of dark-green SHAMROCKS. Probably made for the Irish Exhibition.
35. A Baccarat TAZZA on an Opaque Spiral Stem. The Bowl 4 in. diam., the Base 3 in. diam., and the Height 4 in., the Bowl and Base is of Millefiori, with one cane showing the letter "B."
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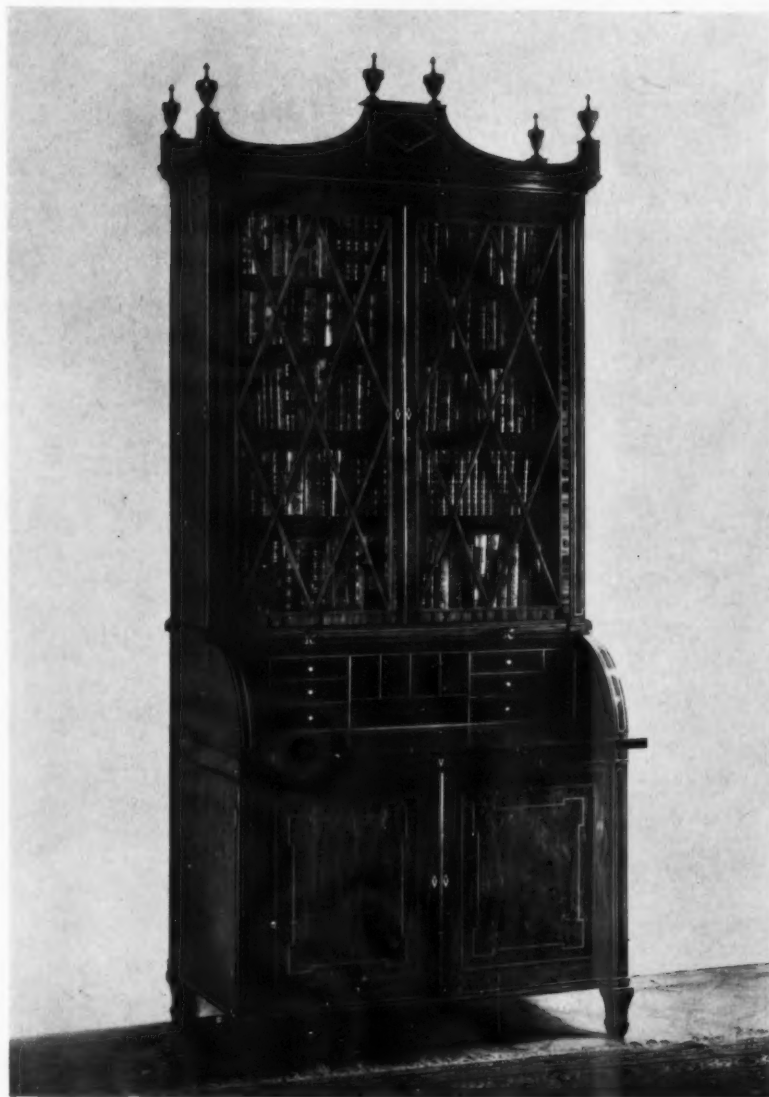
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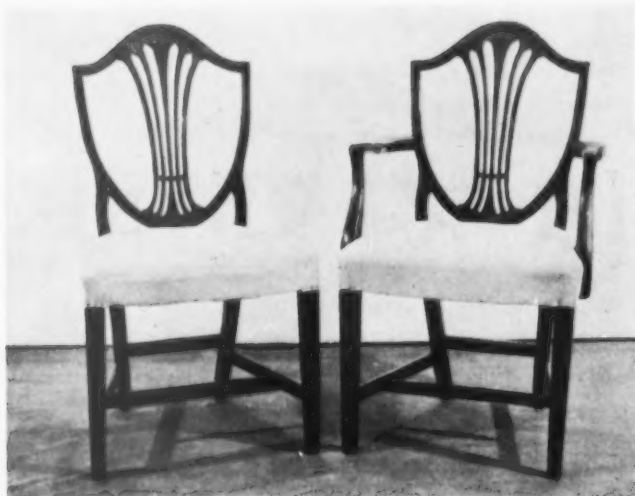
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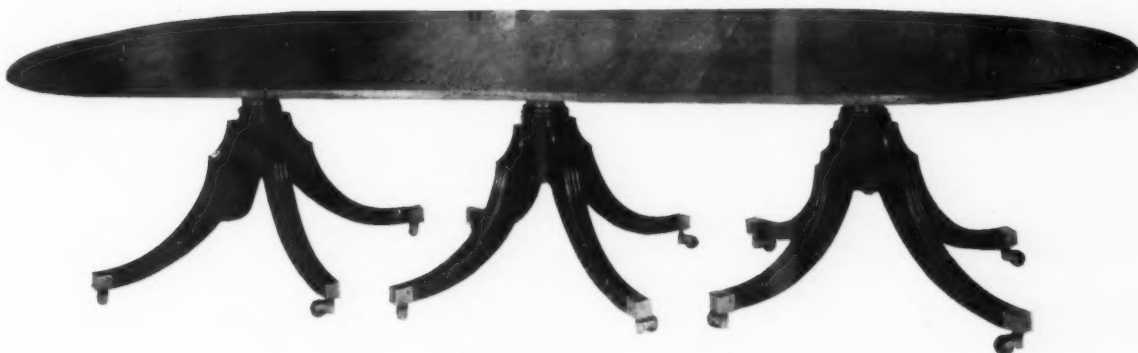


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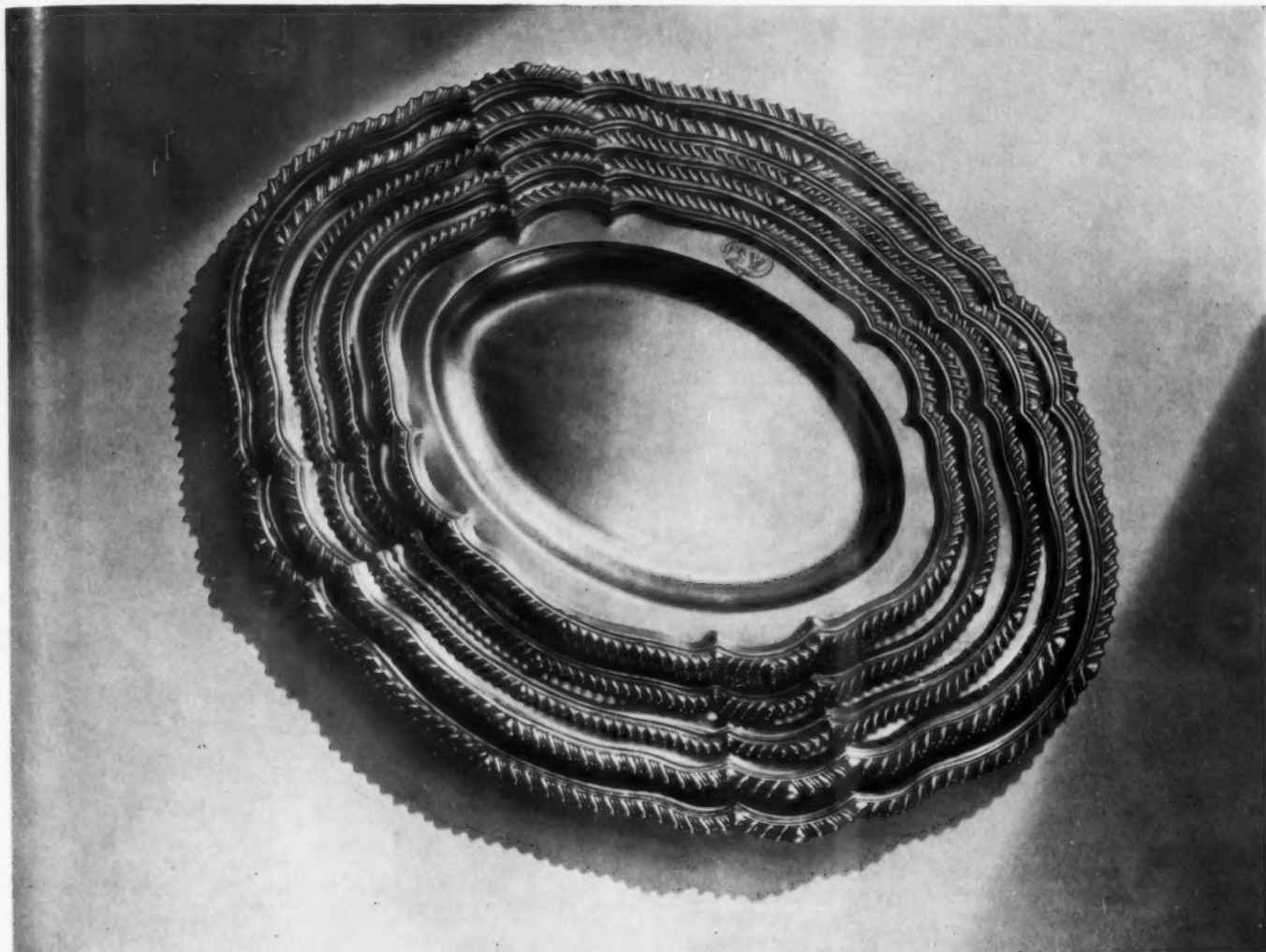
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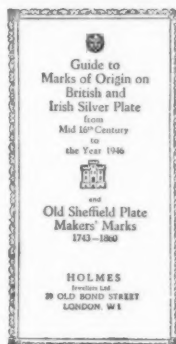
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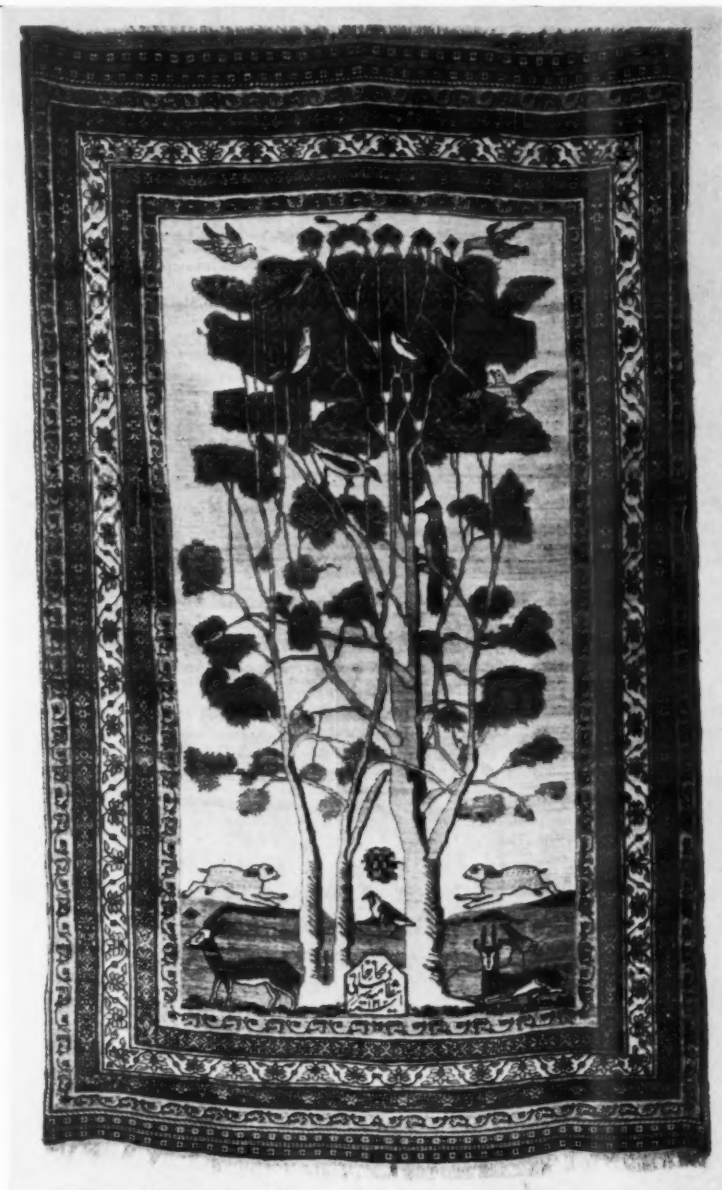
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CURRENT SHOWS AND COMMENTS

CHANCES FOR STUDY

BY
PERSPEX

THE month's exhibitions have offered two magnificent opportunities for comparisons which will appeal alike to the serious student of painting and to the amateur who simply enjoys fine pictures. One is the coincidence of the Turner Exhibition at Whitechapel Art Gallery with the Thomas Girtin Exhibition at Agnews; the other is the loan exhibition organised by the Matthiesen Gallery, "Rembrandt's Influence in the XVIIth Century," which forms a wonderful pendant to the Dutch Painting at the R.A. now drawing near the end of its triumphant course. The Turner and the Girtin shows are both so impressive and so expressive of the English genius that ideally one might have wished for them to happen later in the year, when foreign visitors could have made contacts with our achievements in art which are almost unknown abroad. We will hope that for the peak period of the coronation influx these galleries and all others have some trump card to play; and we will hope that it is unblushingly native.

The Turners at Whitechapel, initiating the newly decorated gallery, make a brave show, one which on first impact is exciting in its display of the variety of his work. A second visit, or even second thoughts, may cast a little doubt on the wisdom of this exercise in variations of the theme of Turner. Let it be first agreed that there is much here that is supreme: the challenge to Dutch marine art of the "Dort Packet Boat BeCALMED," the "Seascape" belonging to Sir Kenneth Clark, Lord Grimthorpe's "Venice from the Guidecca" paramount among the oils; and a host of lovely things among the watercolours, stretching from such topographical work as the "Chapter House, Salisbury Cathedral," from the Whitworth Art Gallery to the evocative impressions of the final years. There is also as an item of especial interest to students, a set of the *Liber Studiorum* engravings loaned from the Victoria and Albert Museum. My own feeling about these mezzotint engravings is that, fascinating as they are, they convey too dark and solid an impression to give us the real Turner quality, though we know how great a store Turner himself set upon them.

If I have made it clear that nobody who enjoys great painting can afford to miss the opportunity of watching the whole gamut of Turner's genius revealed in this exhibition, I would add a word of warning because I believe that the thing wrong indicates a contemporary warping of Turner criticism. There is an over-emphasis on precisely those things which he really could not do. Strangely in our day

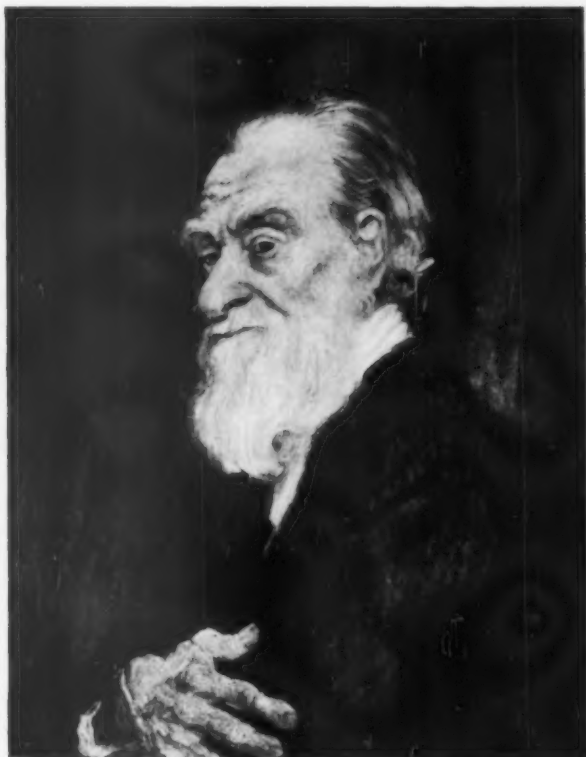


PORTRAIT OF A NEGRO BOY. By GERARD DOU.

From the Exhibition "Rembrandt's Influence" at the Matthiesen Gallery.

PERSPEX's choice for the Picture of the Month.

the return to favour of Turner has been largely caused by that emphasis, and it is all part of the contemporary abrogation of criticism. The obvious and flagrant example in this show is the vast unfinished canvas "Woman reclining on a Couch" which has mistakenly been disinterred from the vaults of the Tate. When a picture, 68½ by 98 inches, is placed in the most conspicuous position in an exhibition, and is distressingly bad, the reputation of the artist is being ill served. Near by is "Jessica at the Window," from Petworth, another "sport" of indifferent success; "Boccaccio relating the Tale of the Birdcage"; "Pilate Washing his Hands," and "A Skeleton falling off a Horse in Mid-air." All this is the ultra-romanticism which threatened at one



THE OLD CABMAN. By AUGUSTUS JOHN.
From "To-day and Yesterday" at Arthur Tooth Gallery.

period to ruin Turner about the time when, I would say, it effectively did ruin Bonington. Happily Turner found himself and his real life-work and left that "Woman" reclining unfinished on her couch whilst he turned back to paint water, sky, earth and air, and the other elemental things in his superb fashion. Contemporary critics, believing in the subjective and having thrown overboard any concern as to whether a picture (and in particular a figure subject) is basically good in draughtsmanship or technique, have acclaimed this passing phase of Turner, or the fleeting Surrealism of the "Skeleton"; and this exhibition demonstrates the trend. We could have had more useful representation on the fifty square feet of space allotted to that reclining figure; but waste of space is the least important aspect of this inclusion. The wrongness of emphasis is the sin of commission. Happily the real Turner is also evident.

Girtin at Agnew's Galleries has a showing which makes us understand Turner's own admiration and eulogy of this brilliant young genius who in the few years given to him carried his art so far. His art is topographical, but during those few years he had obviously seen the possibilities of the structure of landscape on the one hand and the poetry of light on the other. "The White House, Chelsea" (Turner's famous and significant choice among his works), "A Rainbow on the Exe," outstandingly illustrate the newer feeling for atmosphere; and the so-called "Plylimmon" among others, the broad sense he possessed of the solid structure of the earth. What shall we say, too, of the magnificent "La Rue St. Denis"? Here, in the last years of his life, he created a something new for him, as broad and immediate in treatment as the work of French Impressionists half a century later. The large "Harewood House" pictures, encroaching on the province of oil painting, alone proved unsatisfactory: one suspects that his host there, Edward Lascelles, may have urged something which was not truly Girtin's bent. Shall we blame him that he escaped and did such "things which belonged to his peace" as the "Guisborough Priory"?

Another opportunity of enjoying a first-rate exhibition of

painting and of supporting a good cause at the same time occurs with the great show at the Matthiesen Gallery under the title of "Rembrandt's Influence," for the proceeds of this are to go to the Netherlands Flood Fund. Not the least impressive part of this loan exhibition of sixty-nine works is the well-illustrated catalogue. Scholarship on this subject has been enormously stimulated by the Dutch Painting at the Royal Academy, and the present tendency is to swing away from the earlier romantic idea of Rembrandt as a solitary during the later years when his *réclame* died down after Saskia's death. Actually this tendency now goes too far in the other direction. The legend of him "always surrounded by other painters to work with and instruct," is as unreal, probably, as that of the solitary recluse which it has transplanted. This exhibition shows, however, the tremendous influence of the early years, even of the Leiden period upon such pupils as Gerard Dou, who was only with Rembrandt for about three years, but around whom, even at his most matter of fact, there clung something of the magic he imbibed as a boy. Dou's whole story is a struggle between his own unimaginative meticulousness and that germ of the Rembrandtesque which was always threatening its cold certitude. At moments the two come together in such a masterpiece as the study of a "Negro Boy." One would have liked one of Dou's famous Night-pieces, with the room behind his window niche illuminated by candle-glow, for surely this development of his art in the fifties was a return to the master. We will not, however, complain of what is missing in this fascinating show.

The portraiture (rather a weak point at Burlington House except for Rembrandt himself and the marvellous show of Frans Hals) is particularly interesting at this show at Matthiesen's. Govaert Flinck's so-called "Portrait of Rembrandt," Salomon de Bray's "Boy in Armour," the two works by Carel Fabritius, and those by Barent, his brother, and more especially the two paintings of Aert de Gelder, show direct influence, and the impact of the master's mind. The whole problem of interrelationships in Dutch painting of this golden period has been brought under review by the Royal Academy exhibition, and not the least difficult aspect of it is the question of how far Rembrandt went his own way and by a kind of artistic law of gravity drew other men after him, and how far there was a broad development of which Rembrandt was himself part, a development which was powerful enough to resist the swing back to classical refinement and aristocratic mannerisms. Exigencies of space prevent any adequate examination of such a wide question here. Nor is there really room in Dr. Gerson's interesting introduction to the Matthiesen catalogue, though he there comes down strongly on the side of the Rembrandt leadership. I would have said that, with some exceptions, particularly of Aert van Gelder, the influence largely operated at second-hand through the early pupils of the period when Rembrandt was most accepted, who passed it on to their pupils. Carel Fabritius, who is fascinatingly shown in this exhibition, was obviously moving away along his own path at the time of his tragic early death. His direction was the exact world which was to be expressed by his pupil Vermeer, rather than Rembrandt's timeless and spaceless one.

Another is the "To-day and Yesterday" show of contemporary or near contemporary paintings at Tooth's Galleries. The three new works by Stanley Spencer are the chief excitements, though they are the Spencer mixture-as-before, two of them that strange expression of religious theme in what in his hands passes for modern dress. "Baptism," with Christ and the Baptist fantastically set among the bathing boys and girls of a park lido; "The Sabbath Breakers," with the disciples and the Master in the background whilst the foreground is occupied by fat church-goers in outrageous clothes: these pictures, whatever message they may have in the artist's own mind, will obviously only shock or amuse the rest of us. However, Mr. Spencer has achieved his main reputation by this kind of sacro-secular gag. We can therefore consider the pictures in

terms of the rather forced pattern which he imposes. In this respect I would say that the "Baptism" is not a success either in colour or design, but "The Sabbath Breakers" is. The third work, a scene in Glasgow with children turning head over heels along a railing up some steps, is justifiably Spencer. Apart from these, there are many most pleasing things in the show: a sensitive "Self-Portrait" by Ambrose McEvoy; some paintings by the late Geoffrey Tibble which remind us how good an artist we have lost; some Tristram Hilliers in his mannerism of brittle beauty; the famous Sickert, "Blackmail," as subtle as it is sinister; a Van Goghian "Barley" by Colin Middleton, as acceptable as his figure subjects are repellent. Especially interesting is a very early Augustus John, "The Old Cabman," which was painted in 1901, and shows the brilliant promise of that artist at the age of twenty-three.

French work, with its particular emphasis, comes into the purview with an impressive show at the Marlborough, and a special showing of Toulouse-Lautrec lithographs, posters, etchings and paintings at the O'Hana Gallery. This latter is led by two of the rare decorative medallion portraits of the girls of the house which the artist visited; but these belong rather to the ordinary showing of important French paintings at the Gallery. Personally I enjoy Toulouse-Lautrec most in the freedom of his drawing for reproduction. The very finest of these was probably the set of drawings of women he published under the title "Elles," and the complete original set of these are in this exhibition.

Along with it is a one-man show of paintings by H. H. Newton, an artist who has pursued his own path of landscape in strong colour without atmospheric perspective. His work is in many art galleries and museums, and a book has recently been published on it.

The French pictures at the Marlborough have the quality we expect at this gallery. There are no less than five Picassos from different periods—important works, no doubt, but I remain outside the pale of Picasso worshippers, and even outside that of Renoir enthusiasts despite three equally impressive works shown. A large and characteristic panel by Puvis de Chavannes, "L'Enfant Prodigue," some lovely Boudins, one particularly fine architectural Utrillo "Eglise de Groslay," and most of all a work, "Femme Couchée," by Courbet were all much more appealing to me.

An interesting newcomer, so far as England is concerned, has been the Dutch-American artist, Frederick Franck, whose first one-man show has been given at Roland Browse Delbanco Galleries. Sombre Dutch colour allied to an individual vision which can see town and harbour landscape in terms of a vertical cubistic design, give to Franck's pictures an exciting reality of their own. The forms of birds, the ascending masts of the shipping, the soaring lines of houses: with such elements he creates; and his colour sense, drawn chiefly towards deep blues and white, completes the patterns. It vacillates between the things represented and the artist's manipulation of their forms for his own purpose of abstraction. Happily the things exercise a strict discipline.

Finally, I went full of hope to the Arts Council show "Drawing for Pictures," where the preliminary work for some contemporary painting was to be shown alongside either the pictures themselves or photographs of these. Sutherland's study for the portrait of Somerset Maugham was outstanding; Mr. Lowry's and Ruskin Spear's preparation told us much of their method; but, alas, so much of the exhibition merely proved that people who can't or won't paint, can't or won't draw studies for the pictures they can't or won't paint.

SHAFTS FROM APOLLO'S BOW—Whodunnit? Detection in Attributions

A LEARNED contemporary has launched an emphatic and virulent attack on the degree of scholarship displayed in the catalogue of the Dutch Paintings at Burlington House. Led by a Dutch authority of a certain eminence, scores of the attributions are swept aside with the simple negative comment, "Not by . . ." or the more gentle positive, "Probably by . . .", the "probable" being somebody entirely other than the catalogue names. The editor, to save his readers from undue effort, ends his editorial with a list of nearly one hundred and fifty suggested emendations; and although many of these are not fundamental, it all looks very impressive. But is it quite so simple?

In the first place this is a loan exhibition, and the majority of the pictures have been borrowed from private owners, with a few from public galleries. Now it is obvious that without risking ducal apoplexy one can hardly go to the Duke of Wherwill and say, "Your Lordship will doubtless be delighted to lend us your famous Rembrandt, which we, of course, will catalogue as Pieter de Grebber or an unknown pupil," or, "May we have your Cuyp which isn't, and your van Goyen which cannot be?" For, alas, most of the suggested emendations are in the nature of demotings. Our learned Doctor in no instance discovers a Rembrandt in what heretofore has been regarded as a school picture. Let it be admitted as a matter of fact that, in the days when art historians were few and picture collectors many, names like Rembrandt appeared mysteriously on lordly gilt frames and even as signatures on canvases. So the demoting has a certain inevitability; for nobody would have forged de Grebber's name, though his pictures were more likely to be ascribed to Rubens than to Rembrandt. But however justified such changed attributions may be, the catalogue of a loan exhibition is not the most tactful place to make it.

It may well be argued that an omniscient committee of art historians should have been established, who would only borrow works beyond dispute; and in an ideal world that is how it would be. Unfortunately that omniscient committee would never agree with itself. The more erudite

monographs on one's shelves invariably have as appendices those distressing tables where the opinions of the outstanding authorities on that master's work demonstrate a bewildering *variorum*. We might fall back on a selection body dominated by one scholar—our good doctor, for example—whereupon the others would have jumped in with their "Not by . . ." Perhaps after all we are as well off to accept the gay insouciance of a committee with no scholars at all in the strict academic sense, but with a flair; and, at least in one instance, a lifelong experience in Old Masters and their owners.

The chief trouble in this particular journalistic sally is that on matters so unverifiable in any exact scientific sense, one cannot just list fifty pictures belonging to private people and blast them with an unsupported "Not by . . ." That is simply bad manners, as well as being singularly unconvincing. A few of the suggested emendations are of factual error and can be checked and accepted. Others are vouchsafed a modicum of argument; though this happens seldom enough, and there is not room to clinch it. A whole group of the early paintings are merely listed in a footnote to the article with the brief assertion that they are wrongly attributed. Two portraits by Antonis Mor, for example, are simply dismissed as "Not by Mor." One of these was exhibited in the Flemish Exhibition at Burlington House in 1927 when the selection committee included a number of very reputable authorities who accepted it as Mor's work. Nor is the owner in this instance an enthusiastic amateur or an unenlightened inheritor, but a picture expert who has spent a lifetime dealing with Old Masters and would not be likely to jeopardise his reputation by an attribution palpably wrong.

No; this sketchy treatment will not do. Nor will the argument stand that a magazine article does not give space to marshal the evidence; for if it does not, then a magazine article is not the place to make these unqualified and damaging assertions. Let us, by all means, get our facts about pictures right, and explore our theories to the utmost; but swashbuckling journalism will serve no useful cause.

LOUIS P. BOITARD AND HIS DESIGNS ON BATTERSEA ENAMELS

BY CYRIL COOK



Fig. I. British Fisheries. Designed and engraved by Boitard.
(See Fig. VII.) Gerald Mander Collection.



Fig. II. The Singing Lesson. Designed by Boitard.
British Museum.

MUCH of the beautiful work done by the engraver Robert Hancock for Janssen, Delamain and Brooks's enamelling establishment at York House, Battersea, in 1753-54, has now been identified with considerable assurance. It is well illustrated by his charming engravings of "The Singing Lesson" and "The Fortune Teller" on printed enamels in the Schreiber and Ionides Collections. Very little is known, however, of Louis Pierre Boitard, whose designs were used by Hancock on a considerable scale for this type of decoration.

Boitard was born in France, of unknown parentage, early in the XVIIIth century. Nothing is known of his early life there, or of his training, beyond the fact that he was a pupil of La Farge and worked in Paris for some years. He came to England before 1735, by which time he had built up a considerable reputation as a book illustrator and engraver of portraits, and had acquired some notoriety for having pirated the theme of Hogarth's "Rake's Progress." Boitard's version of the subject—a single engraving based on the eight subjects painted by Hogarth—was published about a fortnight before the painter's own plates, and was executed with such skill as seriously to impair the financial results of his efforts. Such losses had contributed much to Hogarth's poverty in early life. "Owing," he says, "to my desire to qualify myself for engraving on copper and to the loss which I sustained by piratical copies of some of my earlier and most popular prints, I could do little more than maintain myself until I was near thirty." To put a stop to such depredations, and to secure to painters generally a fair profit from their own compositions, Hogarth applied to Parliament and obtained an Act in 1735 recognising a legal copyright in designs and engravings.

Boitard seems to have worked for book publishers and print sellers as a freelance artist throughout the whole of his career in England, on some occasions as a designer, and on others as an engraver, though he frequently combined the two functions and engraved from his own designs. His activities covered a wide field—portraits, frontispieces and other illustrations to books of every type, engravings after Huet, Panini and Canaletto, vignettes and watch-papers (small portraits of Maria Gunning, Countess of Coventry, and James Quin and Henry Woodward engraved for Robert Sayer, the map and print-seller of Fleet Street). There are

dated examples of this type of work in almost regular succession from 1737 to 1760, commencing with a series of illustrations after Dandridge for F. Nivelon's *Rudiments of Genteel Behaviour*, and ending with three portraits and "The Landing of Julius Cæsar," based on a design by Nicholas Blakey, for the second and third editions of Smollett's *History of England*, 1758-60.

His major effort was a series of forty-one large plates engraved as illustrations to Spence's *Polymetis*, 1747, but he was also responsible for a large series of nearly one hundred of the original plates for a *Traité de la composition et de l'ornement des Jardins*, according to the third edition published in 1825.

Some of his engravings are noteworthy for the humour with which he burlesqued the eccentricities of his time—for example, his well-known "Morning Frolic," which depicts Betty Carless and the three XVIIIth-century "heroes" of Covent Garden—Captain Laroon, Captain Montague and Little Cazey, the link-boy. There is no suggestion of humour, however, in any of the work he did for York House; with the sole exception of "British Fisheries," which was specially designed for Stephen Theodore Janssen, it shows only the peculiar deference to French taste which is so prominent a feature of English XVIIIth-century art.

The precise date of Boitard's death is unknown; he is said to have died in London some time after 1760, and this is supported by the fact that there is no dated record of any work subsequent to that which he did for Smollett's *History*.

There is very little evidence to connect him directly with York House, though it may be the case that he was employed there for a short time between July 1753 (when the business commenced) and March 1754; there is no definite account of any work for publishers during this period. His name occurs with that of Simon François Ravenet, who was the chief engraver at Battersea from 1753 to 1754, in the foreword to Lens' *Drawing Book* of 1751, where he is shown as living in Lambeth Marsh, not far from Battersea, two years before the inception of work at York House. A few years later he was associated with Hancock in producing a series of small engravings published in 1754, probably by Robert Sayer, and this association may have had a Battersea origin.



Fig. III. The Fortune Teller. Designed by Boitard. (See Fig. VIII.) British Museum.



Fig. IV. The Minuet. Design attributed to Boitard. (See Fig. X.) Gerald Mander Collection.

In the absence of positive evidence to the contrary, however, it can only be concluded that he was primarily a draughtsman, who supplied Janssen, Delamain and Brooks with designs, the copperplates for which were engraved by Hancock, apparently without exception. Moreover, there is some evidence to show that Boitard was working for printsellers later on in 1754, when the business at York House was still active though approaching its untimely end—for example, a portrait of Elizabeth Canning published by Bowles, and "The Passage of Aeneas" published by Baldwin, which were advertised in *The Gentleman's Magazine* in April and June 1754 respectively. This suggests that he was not then employed by Janssen and Co., at least not on a strictly exclusive basis.

Only three York House designs can be ascribed to him with complete certainty. These are "British Fisheries" (the design which commemorates the Free British Fishery Society and was produced specially for Janssen, its Vice-President), "The Singing Lesson," and "The Fortune Teller." All are inscribed "Boitard del (or delin)." The first occurs on an engraving in the collection of the late Gerald Mander (Fig. I); the others form part of a series of six engravings in a small booklet given by Mr. Maurice Rosenheim to the British Museum in 1917 (Figs. II and III).

There are, in addition, a number of major designs which, although unauthenticated with Boitard's name, are modelled in similar style and can be credited to him with reasonable certainty. These are "Fêtes Vénitiennes," adapted from a painting with the same title by Watteau and now in the National Gallery of Scotland; "The Minuet," a design depicting dancers and musicians with a balustrade and shipping in the background (Fig. IV); and "The Fishing Party," a four-figure subject of a fishing group on the banks of a stream with an ornamental bridge and a colonnade behind the group.

The Rosenheim booklet also contains an engraving of

"The Shepherd Lovers," from an unidentified source, inscribed "Boitard sculp" (Fig. V). His hand is seen again in the Mander engraving of "British Fisheries" which carries the inscription "Boitard del et sculp," but there is no reason to think that he did any engraving for York House or that any of his copperplates were used there. His neat, light style of working with a combination of irregular line and profuse stipple differs substantially from that of other artists who are known to have worked for Janssen, and it is clear that the Battersea prints of "The Shepherd Lovers" and "British Fisheries" were engraved by another hand—that of his colleague Hancock, who also executed some of the Rosenheim subjects for publication in 1754, and used the same designs a few years later for decorating Worcester porcelain. A rare example of "The Shepherd Lovers," engraved in characteristic Hancock style on a Worcester bowl in the possession of Mr. E. G. Righton, Jr., is illustrated in Fig. VI; it is the only Worcester print of this subject recorded to date.

Boitard's designs were used by Janssen, Delamain and Brooks on an extensive scale, mainly for snuffboxes and plaques. There are two examples of "British Fisheries" on rectangular plaques in the Schreiber Collection, Nos. 23 and 64. On the former, the design is printed in red and tinted in colours, the plaque being filled in beyond the limits of the print with water and plants in the foreground and trees at the sides painted in colours. On the second plaque, the design is printed in red and completed with painting in the same colour, the margins being differently filled in with water and two swans in the foreground, ships to the left and a figure beside a ruined colonnade to the right (Fig. VII).

"The Singing Lesson," in modified form, omitting the colonnade which appears in the original design, occurs on one snuffbox in the Ionides Collection and on another in the possession of Mr. Ernest Allman, where it is associated with a Hancock print of his well-known "Tea Party," signed "R.H.f."

"The Fortune Teller" appears on a rectangular plaque



Fig. V. The Shepherd Lovers. Engraved by Boitard. (See Fig. VI.) British Museum.



Fig. VI. The Shepherd Lovers. Worcester bowl. (See Fig. V.) Mr. E. G. Righton, Jr.



Fig. VII. British Fisheries. Battersea plaque. (See Fig. I.)
Schreiber Collection, Victoria and Albert Museum.

in the Ionides Collection; here again the margins are filled in with swans in the foreground and other characteristic details, the whole of the design being painted over in rich enamel colours (Fig. VIII).

The Schreiber Collection contains two examples of "Fêtes Vénitiennes" on rectangular plaques, Nos. 24 and 65. Both are printed in red; No. 24 is also tinted in colours and No. 65 completed with painting in red (Fig. IX). In each case the margins and foreground are again filled in with characteristic painted details, including swans in the foreground.

"The Minuet" occurs inside the lid of a Battersea box in the Gerald Mander Collection (Fig. X). It omits the cellist and three of the standing figures which appear in Fig. IV and is over-painted in a light plum colour. The specimen of "The Fishing Party" illustrated in Fig. XI is closely in accord with that of "The Minuet" and is painted in similar colour.

Two Battersea examples of "The Shepherd Lovers" are recorded. On a snuffbox, No. 14 in the Schreiber Collection, it is printed in brownish-purple and painted in colours. On a plaque in the Ionides Collection, it makes an excellent companion to the "Fortune Teller" plaque illustrated in Fig. VIII. It is also found on rare occasions in red print lightly tinted over in similar colour.

It seems, though it cannot be proved in all cases merely by inspection, that the engravings illustrated in Figs. I to V are "left-handed," despite the fact that the captions appear in normal fashion. It has been suggested that reversed prints of this type permitted copying direct to the copperplate, assisting speed of production by inexpensive pupil



Fig. VIII. The Fortune Teller. Battersea plaque. (See Fig. III.)
Ionides Collection.

engravers not yet proficient in working in reverse, but they are more likely to be the result of using, for the single reversing operation of printing on paper, copperplates specially engraved for the double reversing operation involved in printing on enamel by means of paper transfers. There is some reason to think that the five engravings were published by Robert Sayer who, like his successors Sayer and Bennett and then Laurie and Whittle, was well known as a voracious buyer of old copperplates and engravings which he reproduced time and time again over a long period of years; they seem, in fact, to have been printed from the actual copperplates used at York House. Some other explanation must be sought, however, for left-handed prints on enamels—for example, the wine-label subjects designed by Gwin and engraved by Ravenet which were sometimes used in reverse for snuffboxes in association with Boitard's designs.

Many of the printed enamels which emanated from York House are over-painted, in either monochrome or polychrome, in characteristic fashion by an artist as yet unidentified. They are mostly in the group engraved by Hancock from Boitard's designs, or those of other designers, but there is no reason to think that either Boitard or Hancock was responsible for augmenting the printed decorations in this way. The former seems to have done no painting at any stage in his career, and there is nothing to show that the latter was anything more than an engraver until late in life, when he worked in crayons and pencil.

It has been suggested that some of the supposed early prints, such as those commemorating the British Fisheries Society, would have been unsaleable without over-painting, in that some of them had "failed" in places due to the fact that the transfer-printing process, newly introduced by Janssen in 1753, was not at first capable of producing satisfactory results. This may indeed be so in some cases, though the possibility of ineffective work by the technicians who were responsible for transferring the designs from copperplate to enamel cannot be ruled out entirely, but it clearly cannot apply to all the cases in which over-painting has been adopted, for sufficient material evidence is available to show conclusively that many of the unpainted subjects, particularly those printed in a deep violet colour, are unsurpassed for delicacy of line, the printing being almost flawless. Moreover, in view of the extreme shortness of the factory's

Fig. IX. Fêtes Vénitiennes. Battersea plaque.
Schreiber Collection. Victoria and Albert Museum.

Fig. X. The Minuet. Battersea box. (See Fig. IV.)

Gerald Mander Collection.

active working life—probably no more than the eighteen months from July 1753 to December 1754—there is little point in attempting to differentiate between “early” and “late” prints.

The subjects painted in polychrome have a special appeal, but the designs which are printed in delicately shaded monochrome represent the high-water mark of Battersea achievement, particularly when they are well engraved and carefully printed, and much credit is due to Boitard for his share in the excellent work done at York House.

Book Illustrations, etc.,
designed or engraved by
Louis P. Boitard

DATED WORK

- 1735 The Progress of the Rake.
- 1737 Engravings after Dandridge for *The Rudiments of Genteel Behaviour*, by F. Nivelon.
- 1743 Portrait of Thomas Brown (Soldier hero of Dettingen).
- 1744 The Sailor's Return.
- 1747 Illustrations for Spence's *Polymetis*; *The Covent Garden Morning Frolic*.
- 1750 Portrait of Mary, Queen of Scots (D. Mytens); Frontispiece to *The History of James Maclean*.
- 1751 Illustrations for R. Paltock's *Life and Adventures of Peter Wilkins*; Engravings for *The Life of John Daniel*, by M. Cooper; Illustrations to *The Scribleriad* (after J. Wall, etc.), by Richard O. Cambridge.
- 1753 Engravings for *The Surprising Performances of Duncan Macdonald* (advertised in June 1753).
- 1754 The Passage of Aeneas through Hell (advertised in April 1754); Portrait of Elizabeth Canning (advertised in June 1754); The Fortune Teller; The Singing Lesson; The Shepherd Lovers.
- 1758–60. Portraits of Edward I, Henry VII and the Earl of Lindsay, and “The Landing of Julius Caesar” for Smollett's *History of England*, 2nd and 3rd editions.

OTHER WORK

Portraits: J. Hall, D.D.; Bernard Lens, miniature painter; Sir Walter Raleigh; Robert I, an unfinished proof (British Museum); Algernon Sidney.

Watchpapers published by Robert Sayer, viz.: James Quin as Falstaff; Henry Woodward as Bobadil; Maria Gunning.

Miscellaneous: British Fisheries; Old Age from the “Four Ages of Man”; Engravings after Canaletto and Huet; A Representation of the Rotunda at Ranelagh (Panini); The Doge's Palace at Venice (Panini); The Pantheon (Panini); *Traité de la composition et de l'ornement des Jardins*; *Livre de Fable et de Chasse*; The Village Dancers: a drawing in water-colours and Indian ink with pen outline (British Museum); Orator Henley preaching in the Temple of Rebellion: a drawing in Indian ink with pen outline (British Museum).



Fig. XI. The Fishing Party. Battersea box.
Gerald Mander Collection.

COLLECTORS PROBLEMS

SMALL FANCY JUG

H. T. R. (Wantage).—Judging by the very small rough diagram and rather meagre description—whether it is made of china or earthenware is not stated—your little fluted jug with the fancy handle and decorated on one side with grey and yellow daisies with flame and brown coloured leaves touched with gilt, would appear to be of Staffordshire origin, and of mid-nineteenth century date, although it could have been made at any time in the Victorian era. Fluted wares have long been popular. They were therefore made by most of the Staffordshire and Out-Country potters both in china and earthenware. Few of the lesser firms troubled to mark their wares, and many of the more important omitted to do so. Without more precise information it would be impossible to assign it to any particular maker. The incised mark like a letter “V” is probably a workman's mark.

CHEST

It is not advisable to be dogmatic about your chest, which you describe “as of some sort of golden mahogany with brass handles and keyholes and a big ‘swirl’ in the grain of the wood on top” without seeing a clear photograph. We consider that it is unlikely to be earlier than Victorian—the height, 4 ft., is much more common in Victorian than in Georgian.

EVENTS IN PARIS



Jacques Despierre: *La tempête, Sables d'Olonne.*

THERE is something lacking in the way much contemporary art reflects the pessimistic reality of the time. Pessimism, in art as in everything else, is meaningless unless constructive; to see that existence is no great shakes should mean an awareness of something better, but this is far from evident in much contemporary work. Faced, for instance, with Okamoto's exhibition at the Galerie Creuze—a hotchpotch of mad colour and obscure macabre symbolism—one is intrigued but never moved aesthetically. The nervousness and tension of the age are there, but nothing else. Faced with Buffet's black and grey study of an altar in the "Témoins de leurs temps" salon, one senses foreboding and melancholia, but not beauty.

The problem is a complex one, and it is noteworthy that integral optimism may be as fatal as a wholehearted fit of the blues. Utrillo, in the days when police were picking him nightly from Montmartre gutters, when life meant a succession of alcoholic wards, was producing work of grim but hopeful naivety and complete originality which still appears as a landmark in art. To-day, sober and old, an apparently happily married suburban householder, he has become a not very competent copyist of his early self. His recent works on show at the Galerie Pétrides only strike the spectator at all because they are so much better than the monstrously puero-sentimental work of his wife, Lucie Valore, exhibited in the adjoining room.

It seems that what the wholehearted pessimists and optimists lack—what existed in the old Utrillo and is missing to-day—is sensuality. Sensuality is an influence in both directions, and notably—and this is more to the point in contemporary work—is a means of introducing hope in works that grimly reflect the age. Despierre, who exhibits at the Galerie de l'Elysée with the landscapists Humblot and Brayer, has this essential element of sensuality in all he does. With Despierre, the recurrent theme is water—wide rivers, deep ports, women at the washtub. His new pictures are of scenes at Sables d'Olonne on the Atlantic coast, and Despierre enhances the constructive trend with his love of perspective, the dramatic nature of forms retreating from the eye. With a judiciously limited palette, a sculptural feeling for the human body and a great talent for composition, Despierre well reflects an age that his picture of fishermen stalking home through a gathering storm (see illustration) well symbolises.

The sensual element ought to occur in every really inspired painting, for true art must surely be a reflection of its author's subconscious, a sublimation of powerful emotions. But this does not mean that sensuality alone is art, a point that seems illustrated by the exhibition of sketches of mountains by Magdeleine Vessereau at the Galerie de France. Vessereau's drawings capture well the theatrical nature of alpine scenery, but it is above all their symbolistic nature which is at once clear—and becomes clearer when one sees the three or four

figure sketches which complete the show. In each case, the upward-sloping torso perspective and sprawled knees, seen from the feet, are just another mountain sketch. Mountain peaks, of course, suggest hope, but in the end there is little more in Vessereau than in Okamoto, so the secret of a good picture's inner nature must be deeper.

At a salon like the "Peintres, témoins de leur temps" at the Palais de New-York one meets all trends—the flat pessimism of the "social realists," the rather too charming old-world contentment of Bonnard's disciples (Bezombes, Legueult and Malvaux) as well as those who strike a balance. If there is to be a "discovery" in this salon it ought certainly to be Max Papart, a comparatively young Marseilles painter whose scene of a national holiday in his own city is bursting with sunshine; apparently using a sort of gum medium instead of oil, Papart quadrisepts his canvas into vast colour zones and then fills his picture with life—a street which seems to reel in the heat, a staircase which swerves up to a house, children fighting in the dusty haze, and the sad brightness of the flag contrasting with the intense and reassuring blue sky.

The salon groups many well-known painters, including Matisse, Léger, Foujita, Desnoyer, Neillot and Despierre. Villon and Marchand, the two summits of intellectualised French painting, both combine their powerful representational work with lessons learned from abstract art. Pignon shows a small Ostend seascape with the usual deft cold-tone lines transecting zones of warm colour. Aujame's "Homage to Fishing" attracts the crowd and is well constructed, but shrieks of *tape-a-l'oeil* and vulgar sentimentality. Of more interest are a vast Dufy musical subject about fifteen feet long, a harmonious interior by the promising young Aizpiri (Prix National, 1952) and a painting by Pierre-Louis Rigal who, at sixty-five, seems to be the last of the *pointillistes*.

The Cubism retrospective at the Musée d'Art Moderne is a triumph for Delaunay, de la Fresnaye and above all Gleizes. The astonishing virility of Gleizes' early work makes his later obscure preciosity hard to swallow. The Gleizes of "La chasse" was surely the most promising of the cubists, though as early as 1914, the period of his Stravinsky portrait and allied pictures, there is evidence that the sturdy disciple of Cézanne was developing towards a barren abstraction of squiggles and strangely disjointed geometrical equations. Delaunay, whose plentiful exhibits include the water-colour sketch for his masterpiece "La ville de Paris," took abstraction on to firmer ground. De la Fresnaye's pictures include a remarkable study of roofs, and one notices the early originality of Villon's work, never completely divorced from romantic feeling or the world of appearances. In his pictures one recognises with a sort of logical satisfaction the promising young man who kept all his promises. Doubtless his brother, the sculptor Duchamp-Villon, whose bronzes and wood-carvings are scattered round the show, would also have justified his immensely talented youthful beginnings if he had not been killed in the first world war. Metzinger has an interesting wall to himself and there are excellent Picassos of the negro period. Juan Gris has little to say to the Nineteen-fifties, but André Lhote, especially with his nude in a landscape, always balanced tradition and epoch and he is one who deserves posterity.

It is fascinating to see that those nine revolutionary years of cubism, from 1905 to 1914, already have an old-fashioned charm. Doubtless the bad quality paint and injudiciously juxtaposed colours which have made paintings unrestorable help to give an old-masterly air. But, whatever it is, the immobility and mathematic calm of cubism belongs very clearly to another world, to the *douceur de vivre*. (This exhibition continues until April 12th.)

Fernand Léger is showing painted bas-relief bronzework in bright primary tones, mostly reds, blues and yellows on a white background, at the Galerie Louis Carré. The themes are those of Léger's paintings, figurative or abstract, and the manner seems to gain something from the gift of a third dimension. The Galerie Tarica in the Faubourg Saint-Honoré is showing carpets in the Léger abstract manner by the painter's pupils, and this medium, too, seems to adapt well to Léger's decorative world.

Visitors should also see the exhibition of ancient and modern "Masterpieces from Paris Collections" at the Musée Carnavalet.

R. W. H.

FURNITURE: Inherited and Acquired

BY BRIAN PUREFOY

Fig. I. Queen Anne walnut bureau-bookcase.

COLLECTORS are often asked how they made a start, how they learnt to know what to collect, how they gained the necessary knowledge and experience.

The wise collector always spends as much time as he can in study and visiting museums, and thus equipping himself for the rough and tumble of the auction room and the thrust and parry of the antique trade.

Nowadays the owners of many of our great houses are finding it difficult to make both ends meet, and collectors are given, for a small fee, the opportunity of learning a great deal and under the most attractive conditions—for many doors are open which otherwise would be closed.

I have called this article "Inherited and Acquired" because it is seldom that one hears of any addition being made to inherited collections. Of course it may be that those who have been left a house full of things have all they want; it may be that even if they think they can afford to make purchases they prefer not to tinker with the experiences of their predecessors, and venture to make changes.

The policy of "weeding out" is one that I have adopted, and in this article I give illustrations of pieces of furniture that my wife and I have been fortunate enough to inherit, and also some examples we have acquired through this process of weeding out and applying the proceeds towards the purchase of more attractive pieces.

The first example (Fig. I) is a Queen Anne walnut bureau-bookcase. The top part is fitted with a double-dome cornice and return ends; the doors have the original old bevelled Vauxhall mirror, cut at the top with a star. The colour is that of "faded" walnut and the whole piece is in its original condition. The interior is most attractive,



Fig. II. Mahogany Chippendale chairs in the Chinese taste.



and we have placed Battersea candlesticks, boxes and at the top a fine set of Persian chessmen.

And the next example (Fig. II) is a set of three mahogany Chinese Chippendale single chairs with pierced and carved upright Gothic splat backs, shaped and carved cresting rails, the seats upholstered in wine satin, and standing on square pierced chamfered front legs with pierced corner brackets. My late mother-in-law told me that she found these chairs in one of the servant's bedrooms. I suppose that they were placed there when the fashion for furnishing changed in the mid-XIXth century.



Fig. III. Chippendale mirror in the Chinese taste and a pair of Charles II frames containing miniatures.

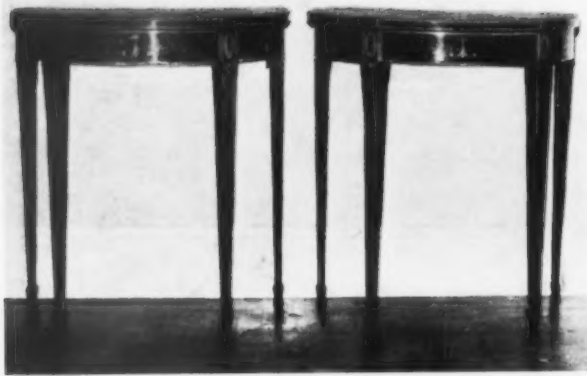


Fig. IV. Pair of half-round Hepplewhite side tables.

Probably purchased at the same time was the Chinese Chippendale carved gilt frame wall mirror (Fig. III). This mirror has a pagoda top surmounted with the figure of an oriental. The mirror still possesses its original Vauxhall plates, and measures 6 ft. by 2 ft. 6 in. On either side of the mirror are a pair of Charles II carved gilt frames containing five miniatures, and reflected in the mirror is a Queen Anne tallboy in faded walnut and above it a self-portrait of Rosalba on vellum. The mirror is one I like until the time comes when it has to be dusted and cleaned! Possibly this is the reason why Chinese Chippendale furniture went out of fashion so rapidly!

The next example I give is of a pair of Hepplewhite half-round side tables (Figs. IV and V). I have shown these in two separate photographs as I think the top should be seen. The tables are in harewood, the tops banded with kingwood and tulipwood and a wide satinwood border, a beautiful inlaid frieze with inlaid oval pateræ, standing on four square taper legs, 2 ft. 10 in. wide. These tables are a joy, and so far I have not seen any I like better.

The last example of "inherited" furniture that I want to discuss is a fine George I oval mahogany wine cistern (Fig. VI). The bowl is in one piece and carved with bold gadroons and acanthus, and is mounted on a carved stand with scroll-shaped carved legs and claw feet. I have always been given to understand that such pieces were made in pairs, and, if this is so, I wonder where the other one is, for I feel sure that they ought to be together again.

So much for "inherited" pieces of furniture, and now for examples of pieces that we have acquired from time to time, pursuing the policy of "weeding out"; and these pieces, to us, are much more interesting, for they have been obtained by our own efforts.

Almost the first piece we acquired in this way was a Queen Anne walnut games and tea-table (Fig. VII). This table has a triple folding top and rounded corners; the frieze



Fig. V. Top of Hepplewhite side-tables in harewood banded with kingwood and tulipwood, with satinwood border.

is fitted with one drawer and the table stands on plain cabriole legs with pad feet. I have shown the very fine "quartering" of the wood, and from whatever angle one looks at this table its lines are completely satisfying. I remember we sold quite a number of things to pay for it, but we now feel the exchange was well worth while.

Very soon after this we had the opportunity of selling a good, but extremely ugly, Victorian dining-room table and purchasing for a few additional pounds a Sheraton mahogany table (Fig. VIII). This table has three parts and half-round ends, and stands on three turned pillars with reeded tripod supports and brass casters. This type of table is rapidly gaining popularity, for there are no legs to get in the way, and unlike its modern counterpart, the colour and the graining of the wood leaves nothing to be desired.

My wife and I were so pleased with these two purchases that we had a good look round the house to see if there was anything else we thought that we could profitably exchange; and the result was that we placed several things in a local auction, and with this money we were able to make more purchases.

The first piece we bought at auction (Fig. IX) was a small, honest and straightforward Queen Anne walnut bureau in original condition. There is nothing very exciting about this piece, but nevertheless it is a piece that any collector would be pleased to have.

I'm not sure whether clocks ought to come into this



Fig. VI. George I mahogany wine cistern.



Fig. VII. Queen Anne games table in walnut.



Fig. VIII. Sheraton mahogany table.

article, but if they are decorative I might be allowed to mention a small William and Mary long-case clock in oyster shell with marqueterie panels of flowers and birds (Fig. X). The maker is Andrew Savery of London, *circa* 1676. When we purchased this we knew very little about clocks, but we have had it overhauled—it wanted cleaning—and we were told that it has its original movement. The clock keeps superb time, and I was interested to see when it was being cleaned that the screw-nut adjusting the pendulum is a Charles II shilling!

I suppose every collector looks upon the most recent acquisition with extra interest. A short time ago my wife and I had to go to Scotland to wind up an estate, and, among other things, my wife was left a pair of Dresden candlesticks. We wondered how on earth we were going to get them home in one piece. Now, on the evening before, as we passed through the village, I happened to see in a dealer's window a mahogany card-table. It was getting dark and we did not stop, but I made up my mind to pay a visit in the morning. This I did, taking the Dresden candlesticks with me, hoping to do a deal, and the outcome was that I had the table and £5. The table (Fig. XI) is a Chippendale mahogany card-table fitted with cups and wells, one drawer in the frieze, and standing on four shaped cabriole legs with "C" scrool brackets and claw and ball feet, 2 ft. 8 in. wide.

Standing on the table cups are a pair of Queen Anne miniature cast silver candlesticks having octagonal-shaped nozzles and inverted pear-shaped stems on octagonal bases. The maker is Samuel Wastell, London, 1707, and I believe these candlesticks are rare, for they are only as tall as taper-sticks.



Fig. IX. Queen Anne bureau in walnut.

Fig. X. Small William and Mary long-case clock in oyster-shell. Maker, Andrew Savery. London, *c.* 1676.



I would like to show you other examples resulting from our "weeding out" policy, but I have no more space, and I can only hope that perhaps you may see what you can "weed out," and that you will get as much enjoyment as we have done—and hope to have again in the future.

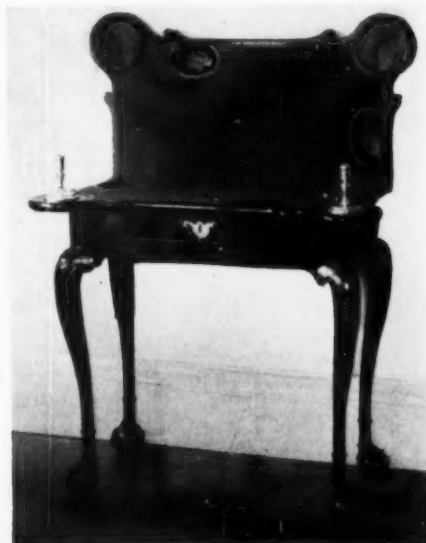


Fig. XI. Chippendale card table in mahogany.

HENRI de TOULOUSE-LAUTREC

BY ERIC NEWTON

HENRI MARIE-RAYMOND DE TOULOUSE-LAUTREC - MONFA was the descendant of a family that had been rooted in Languedoc for over a thousand years before his birth. The family home was in Albi; their chief preoccupations were those of the conservative aristocracy, in particular the noble sports of hunting and falconry. Henri's father, Count Alphonse, intended his son to follow the family tradition. There was no family prejudice against the arts—indeed, members of the family had, from time to time, proved themselves talented amateur painters—but the boy was destined for the career of a country gentleman, and when he eventually became a professional artist, his father, instead of being furious at the betrayal of an unbroken tradition, completely lost interest in him, and behaved as though he did not exist. Even when, in later years, Henri's genius had been fully recognised, Count Alphonse would neither admit his talents as a painter nor bestow upon him the normal interest of a father to a son.

The relationship, on the other hand, between the boy and his mother was one of deep devotion. Whatever misfortunes overtook him, and in whatever excesses he indulged, the strong bond between them was never broken.

One thing, however, that Henri owed to his father and to his early training was a love of animals, and, in particular, of horses. As a painter and draughtsman he betrayed, throughout his life, a cynical and often a malicious attitude to human beings, but in his art the horse remains a noble animal to the end.

Toulouse-Lautrec would probably have become a painter even without the physical misfortune that overtook him at the age of fourteen. His passion for drawing developed early. But there is no doubt that the particular direction his genius took was largely the result of that misfortune. As an energetic Squire of Albi, living the healthy outdoor life of a huntsman and a landlord, he could have developed



Fig. II. Drypoint.
Tristan Bernard.
O'Hana Gallery



Fig. I. Photograph of Toulouse-Lautrec

neither his single-minded artistry nor that odd relationship towards a very specialised section of Parisian Society which is the keynote of his work.

What turned him from a normal member of a famous family into a legendary figure of the Parisian underworld—the *petit monstre*, to use the description that Yvette Guilbert often used to his face, half in exasperation, half in affection—was the fracture of both his thighbones in his boyhood. After the double accident, though his torso continued to develop normally, his legs were those of a dwarf. No human being could have possessed that twisted body and not led a twisted life. And out of that twisted life came the remarkable series of paintings, drawings, posters and lithographs that have made him famous. They are vivid descriptions of a specialised environment, but they are also descriptions of an attitude of mind. They are expressions of a life violently and intimately entangled with that of other human beings, yet one that, despite the entanglement, remained rather tragically detached. He was fascinated by the spectacle that surrounded him. He could not live without it: yet he could never be part of it. And just as he was able simultaneously to love it and to mock it, so he could both forgive and despise himself. One sees the diminutive, bearded figure in his paintings and caricatures, moving on the fringes of the underworld, the absurd victim of his own impudent vision. In his art he was as merciless to himself as to his friends and his chosen environment.

That environment can be summed up in one word—Montmartre. The work of most artists is a product of the quality of their vision. In order to appreciate Monet, Renoir, or even Degas one has to examine their way of observing the world they lived in. They revealed hitherto undiscovered qualities of light, new chords of colour, an unfamiliar set of gestures, in whatever direction they looked. But in order to understand Lautrec it is necessary to examine his subject-matter. Admittedly, his vision was furiously personal, but it took its colour from what it fed on. Monet

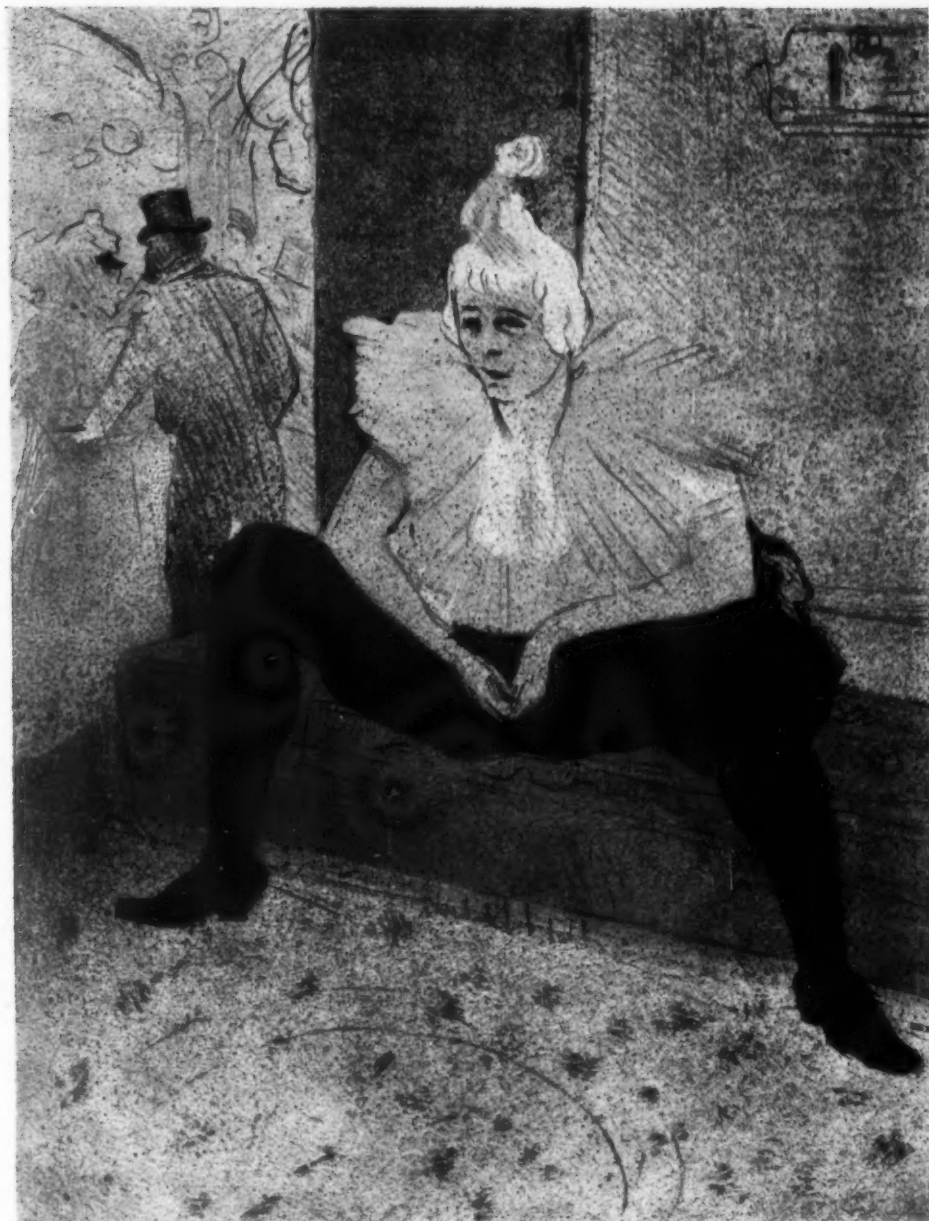


Fig. III. "The Clowness."
O'Hana Gallery.

and Degas could have painted almost anywhere, but Lautrec divorced from the night-life of Montmartre is unthinkable.

He settled in Paris, at the age of eighteen, in 1882. For two years he lived in Montparnasse and then moved across the Seine to establish himself in Montmartre and to become an avid spectator and recorder of its hectic life. "Spectator" is the word that best describes Lautrec, for life was, to him, a series of spectacles, and the more highly organised the spectacle the more rewarding he found it as raw material for his art.

Montmartre in the 'eighties and 'nineties was certainly not lacking in organised spectacles. Boxing matches, the circus, the cabarets, the dance-halls, the theatre and opera obsessed him. The Parisian in pursuit of pleasure and the machinery for providing it were his major themes. Even his portraits tend to be those of the performers or the habitués in the restricted area of the *boîtes* and the Moulin Rouge.

Foremost among the cabarets was the Mirliton, whose picturesque owner and chief performer was Aristide Bruant.

His black cloak and sombrero appear in more than one of Lautrec's posters. Bruant became famous for the ballads of Parisian low life which he composed and sang at the Mirliton, and which were published in his own periodical. Almost equally well known was the *Divan Japonais*, to which Yvette Guilbert hurried to sing a nightly group of songs after her performance at the Moulin Rouge. She first appears in Lautrec's art in a poster for the *Divan Japonais* in 1892. It was the first of a long series of drawings and lithographs that culminated with the "Album d'Yvette Guilbert" of 1894. The sixteen plates are frank and merciless, but they are probably among the most penetrating comments on a personality ever made. They are drawn with the utmost economy of line and, cumulatively, they present a devastating record of an artist whose figure and behaviour, in any case, bordered on the grotesque.

In "La Chanson de ma Vie," Guilbert is equally realistic in her description of her first meeting with Lautrec in 1895. "Imagine the enormous head . . . on top of the body of a dwarf . . . a ruddy complexion, a black beard, a nose big



Fig. IV. Horse's head. Collection: Madame Gimpel.

enough for two faces, and a mouth! a mouth that cut across the face from cheek to cheek like an open wound. I was aghast until I looked into his eyes.



Fig. V. Cavalier et Amazone. Matthiesen, Ltd.

How beautiful they were, how large, how wide, rich in colour, astonishingly brilliant and luminous."

More formal but no less animated were the Cafés-Concert, particularly "Les Décadents," where Jane Avril danced and the Irish girl, May Belfort, sang. Both appear in Lautrec's posters. Jane Avril—who became a close friend—was the subject of one of his quieter and more serious portraits.

The theatre, too, attracted him. It provided him with material for some of his most elaborate compositions, notably "Marcelle Lender dansant le pas du Boléro" in Hervé's operetta *Chilperic* (1896) and a forceful series of pictures of *Messaline*, an opera by Isidore de Lara (1900). Equally stimulating was the Cirque Fernando, renamed, after 1898, the Cirque Medrano. Here Lautrec was able to combine his acid, disillusioned view of the bespangled equestriennes with straightforward, spirited drawings of horses. One feels, here, a certain cleavage between Lautrec's deglamourised account of the human performers and the genuine admiration for the noble creatures they rode.

In Lautrec's attitude to the theatre and the circus there is a detachment, however brilliant the draughtsmanship, that disappears when he comes to tackle his two favourite themes, the Moulin Rouge and the Paris brothels. Here, one feels, he is not only an admiring but an understanding spectator. Here were, for him, two worlds richer in the overtones of pleasure-seeking than could be found in the elaborate make-believe of the stage or the ring.

Lautrec's descriptions of the Moulin Rouge are alive with gaslight and movement. Everyone, his friends included, is caught off his guard as Lautrec darts about, with his pencil and his unerring eye, among the tables and the dancers of the Chahut, always adding that spice of caricature to his portraits that turns them from records into sociological comments. Dominating this world of feverish puppets is the massive, monstrous figure of La Goulue, with her warm-hearted vulgarity, whom Lautrec has immortalised for us sitting moodily in her clown's costume, her black-stockinged legs wide apart.

One of the most famous, and surely the most moving of his sets of colour lithographs, is that known as "Elles"—studies of life in the brothels. They are conceived with extraordinary delicacy. No hint of pornography, hardly a note of eroticism is allowed to obtrude. They leave one in no doubt as to Lautrec's deep and quite impersonal affection for and understanding of the girls and their drab existence. Comment, approving or disapproving, is reduced to a minimum. Each of the lithographs has an unusual tenderness, a freedom from mawkish sentiment, manifested not only in the drawing but in the restrained and muted colour. Lautrec lived—not for long periods, but certainly for days at a time—in one or other of the *maisons closes*. He even, with characteristic mischievousness, gave their addresses for his appointment with unsuspecting friends. He was able to describe the daily routine, with its long stretches of boredom and lethargy, from the inside, with none of the false disillusionment or the false glamour of the client from the outer world. Doubtless Lautrec was fascinated by the total spectacle, for he was always fascinated by the machinery for pleasure seeking. Doubtless, too, he was grateful for the unaffected kindness of the girls, who regarded him as a kind of loveable mascot for whom there was no necessity to parade the artificial behaviour or the artificial symbols of love. He found himself in the ideal relationship with his subject-matter. He approached it with the excitement that every artist must feel for the thing he paints :



Fig. VI. *Les Deux Amies*. Tate Gallery

yet he was able to use that excitement for purely contemplative ends, and thus to produce works of art at once penetrating and aloof. It was in a *maison close* in the Rue d'Amboise that he painted a series of sixteen decorative panels, each of which contains a spirited medallion-portrait of one of the girls.

A life spent almost entirely on the fringes of a world intent on procuring or providing amusement was bound to inflict on him its own penalties. He was, by nature, an epicurean of considerable refinement. The banquets he organised and to which he invited his friends became legendary, and they were free from the taint of excess. On one occasion, after a peripatetic luncheon in which several restaurants were visited for the sake of the *specialité de la maison* of each, he arranged for a pilgrimage to a favourite picture by Degas as the final course. But his habit of drinking what he was pleased to call "cocktails"—irresponsible mixtures of spirits—was carried to excess and eventually undermined his health. It led, in the end, to a form of

dipsomania that resulted in a complete breakdown in 1899. He retired to a sanatorium at Neuilly where, for a time, his health rapidly improved, and in which he produced from his well-stocked memory a series of circus lithographs remarkably firmly drawn, but, compared with his earlier work, academic and lacking in gusto.

His friends rallied round him. On leaving the sanatorium Paul Viand established himself as his constant companion. For a time he lived a healthy and well-regulated life, but gradually relapsed into his old habits of intemperance combined with sustained outbursts of hard work. He died on September 9th, 1901, at the age of 37.

Lautrec was born just late enough to escape the furious controversies that greeted the appearance of Impressionism. From the Impressionists he certainly inherited many technical tricks and habits—the broken brushstroke, the obsession with light, the unconventional, asymmetrical grouping of forms. His greatest admiration was for Degas,

and certainly the two artists have many characteristics in common. Both possessed a hawk-like eye, a grasp of sudden and unexpected gesture, a habit of establishing a massive foreground figure to give depth to the composition as a whole. Like Degas, too, he was a superlative draughtsman, but temperamentally the two men were utterly different. For Degas there was neither the temptation nor the necessity to plunge into the life he was depicting. Degas was an impersonal recorder whose emotions were not involved, a man for whom, as for Ingres, the *probité* of art depended on the expressiveness of line. Lautrec could not be impersonal. His whole output is a "comedy of manners." The purely aesthetic visual experience was nothing to him, lovely though his designs often were. He shows us a world peopled with characters—gross, absurd, vital, exaggerated. Behind every one of his portraits is a caricature, but a caricature that is a product not of malice but of mischievous sympathy.

His influence as a painter cannot be compared with that of Degas, but as a lithographer and as a designer of posters he was a pioneer who changed the whole direction of those two extremely difficult modes of expression. It was Lautrec who first pointed out that, in the art of the poster, simplicity and economy, combined with daring, lead to strength.

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PERIOD ORNAMENT ON ENGLISH SILVER IV—Queen Anne & George I

BY A. G. GRIMWADE

THE period which now claims our attention covers the first twenty-five years of the XVIIIth century and shows, in the opinion of many, the finest achievements to which we can point in the production of secular plate. It was, of course, dominated by the work of the Huguenot school, and the purist may perhaps protest that this French influence strikes at the essential native qualities of the craft in this country. But by the second decade of the century those with French names, who were to distinguish themselves so highly, had for the most part served a full apprenticeship in England, while many of them had been born here. Augustine Courtauld served under Simon Pantin for seven years from 1701, Lamerie under Platel for the same term, from 1705, and so on. Huguenot masters they certainly had, whose standards of workmanship and design they imbibed, but they grew up in English surroundings, their work of necessity decreed by the domestic requirements of their adopted country, and we may fairly claim their art as part of our main stream.

Side by side and in keen competition with them the native goldsmiths worked with renewed attention to technical standards, no doubt in part attributable to the high quality of Huguenot productions. In general, it is fair to see a division between the creation of severely plain plate emanating from the Englishmen's workshops, depending for effect on good proportions relieved by well-designed mouldings in the general tradition of the early XVIIth century, and the beautifully controlled formal decoration of the Huguenot show-pieces, enhanced by their masterly technique of strapwork and flat chasing.

Both plain and decorated styles developed naturally from earlier productions. Thus the baluster candlestick of 1710 or 1720 evolves in deliberate stages from the early examples of about 1680. The plain footed salver of 1720 is a sturdier counterpart to that of 1690, with its gadrooned or cabled borders, while the gradual development of tankard or monteith bowl is equally clear. In plain plate the most clearly defined innovation was that of polygonal forms which, except for the bases of candlesticks, are practically nonexistent at the end of the XVIIth century, but spring to sudden popularity in various vessels, teapots and kettles, coffee-pots, casters and sugar-bowls a little before 1710. On these, as on their cylindrical counterparts, ornament is confined to border mouldings and cast finials, the latter either mainly spherical in form or of baluster acorn-like shape. Only occasionally do we find an exotic note foreshadowing the rococo in such details as the eagle head spout to James Seabrook's teapot of 1718 in the Farrer collection. Outside the Huguenot sphere, one of the few concessions to intricacy of ornament is made in the pierced work of caster covers which, after the turn of the century, display a marked advance on the crudely cut stars, trefoils and scrolls of the XVIIth, and develop into well-planned designs of baluster vases



Fig. 1. Porringer of 1699 showing typical curved fluting, cabled band and knurled handles common throughout early XVIIIth century.

from which flower sprays and bird's heads spring. In the earlier Queen Anne examples these form an all-over pattern to the cover, sometimes divided horizontally by a moulded rib, but later they become more formally controlled in vertical panels with mouldings between, adapted in the case of octagonal or hexagonal bodies to continue the lines of the angles to the finial, which is also usually polygonal. Pierced work of a more traditional and conventional type continues in the flat handles of the cupping-bowl type of porringer. Cake and fruit baskets, if made at the time, have rarely survived, but we may mention one of 1711, circular in form, pierced with scalework, and with pierced corded foot which appeared at auction in 1919.

To many the sign manual of Queen Anne ornament is the repoussé curved fluting which encircles the lower parts of many porringers and certain tankards and cups of the time (Fig. 1). So much so was this the case in the late years of the last century that commercial manufacturers of plate seized on this motif for the decoration of mass-produced tea-services, which were misleadingly dubbed "Queen Anne" pattern. The phrase, by the ellipse of the last word, has since then misled many as to the true nature of the tea and coffee vessels of the original reign, since these were the one class of piece on which such fluting was practically never used. We have seen in the last article in this series how this curved fluting made its first appearance about 1680 and continued in strong favour through the William and Mary period. It showed little decline until well into George I's reign, and in the case of small porringers continued as a traditional ornament, though in sadly perfunctory form, into the latter part of the century. In this corrugated effect the flutes alternate with raised lobes or gadroons, and are usually offset, as in the example illustrated, by a simple form of gadrooning on the foot and a cable rib above, the twist normally running in the reverse direction to the curve of the main fluting. Both rib and upper edge of the fluting are bordered by scalloped matting with small punched leaves and stars affording a lace-like effect, or quite often by the latter alone without the matting.

Similar use of fluting and punched borders is the staple treatment of monteith bodies, and in rosette formation occurs also on tankard or jug covers. Coupled with the repoussé fluting on bodies frequent use was made of foliated or scroll cartouches spanning the space between the cabled rib and corrugations below. Very occasionally such a cartouche for armorials may be the only repoussé work employed, but on an otherwise plain piece it is more likely to be engraved.

The use of repoussé technique in small cartouches was enlarged in one particular class of work, that of wall-sconces, into a high degree of decorative skill. There was no break



Fig. II. Cast border to monteith rim, 1702. *The Coachmaker's Company.*

here with the tradition of scone design as it had developed from the Restoration onwards, and we come closer in these pieces than in any others to the taste of the XVIIth century. The standard ingredients can be seen in a pair of sconces of 1703 in the Victoria and Albert Museum in which the central baroque cartouche engraved with arms is flanked by eagles' heads suspending swags of flowers and surmounted by two seated cupids supporting a flaming urn between them. Similar motives appear in two pairs of 1707 lent by Lord Brownlow to the Park Lane Exhibition of 1929.

Handles for porringers, cups and tankards follow the same lines as in the previous century. The normal type for porringers is a cast S-scroll with or without knurled capping or alternatively flat ribbon-like scrolls with reeded outer surface. The majority of tankard and cup handles continued to be constructed in sheet metal, though the heavier examples, particularly such as the Huguenots occasionally made, have well-proportioned cast handles of more or less circular tapering section.

One of the few examples of decorative casting on native craftsmen's work, apart from simple mouldings and finials, occurs in the case of monteith rims. These are usually strengthened by moulded C-scrolls following the indentation



Fig. III. Cut-card foliage on base of two-handled cup by Jonah Clifton, 1709.

of the rim, centring at the high points on small cherubs' masks, another legacy of the Caroline tradition, and separated at the bottom of the notch by radiating gadroons or knulling with some formal motive, husk or shell pendant below (Fig. II). Departures from this standard design are rare. An extremely fine one which should be mentioned occurs on the monteith of 1706, by John Rand in the Greenwich Hospital plate, which has a rim moulding composed of downward curving dolphins, their mouths centring on a guilloche pendant and their tails supporting a shell with two smaller shells below. The nautical nature of the institution for which this piece was intended undoubtedly inspired a particularly attractive form of decoration. I have not met its parallel.

So far we have dealt with elements of decoration which, for the most part, show a normal and comparatively slow development from forms already in use in the XVIIth century. Of greater significance for the period under discussion is the study of strapwork brought by the Huguenots to a high degree of decorative ornament. The transition from the flat cut-card work of Charles II's time had already begun before the end of William III's reign, and an example of 1699 was illustrated in the last of these articles. For some time later there was an overlapping of techniques, and the pure form of cut-card foliage can still be seen on Queen Anne pieces. Usually, as in the piece illustrated of 1709 (Fig. III), it is of greater intricacy of outline, and some examples are enriched with applied beaded central ribs or stems. The quality of work in Fig. III suggests a Huguenot hand, although it bears the mark of a native craftsman. It may possibly be an example of the contemporary practice of the Englishmen in purchasing their rivals' pieces and stamping them with their own marks.

The use of strapwork built up in two or three planes as exemplified by the Chartier cup of 1699, referred to above, continued for some time, and can be met with alternating with plain lanceolate leaves, while another form with undulating surface and edges, presumably intended for a conventionalised palm-leaf, also occurs, as on the cover of the same piece. The next development was in the use of cast straps and leaves ornamented in relief with guilloche, husks and shells. A leading exponent of this technique was David Willaume, whose cup of 1712, from the Fitzwilliam collection, is illustrated here (Fig. IV). The straps on this cup show the lambrequin outline which became popular in this phase of the motif, and are closely related to the designs of Daniel Marot, the Huguenot designer associated with William III. The Metcalfe cup of Queen's College, Oxford, also by David Willaume, 1712, shows the use of lambrequin straps with trellis and shell chasing alternating with plain lobes on both body and cover. It was indeed usual for the

Fig. IV. Cast strapwork on cup by David Willaume, 1712. *Fitzwilliam Collection.*



Fig. V. Ewer by David Willaume, 1700, showing pierced strapwork, cast terminal handle and mask and shell below lip.

strapwork on the body to be echoed by a smaller version of the same design in inverted position on the dome of the cover.

A refinement of strapwork form is shown in the use of pierced work. This is met with in a variety of designs, some of which are blended with the earlier foliage forms, as on a cup of 1716 by Thomas Farrer, formerly in the hands of the Goldsmiths and Silversmiths Company. At other times it assumes the form of open petal-shaped straps connected at their centres by open circles. This decoration was popular on the bodies of the helmet-shaped rose-water ewers of the period. These, in addition, are often enriched with a finely chased mask of classical inspiration applied below the lip, a chased or pierced shell, or even, as in the example illustrated here, a combination of the two motifs (Fig. V). The handles to such fine pieces take the form of a recurving female bust, sometimes with mermaid tails trailing down the body. Several of these handles on ewers by different makers show every sign of coming from a common mould, an instance of the close ties of craftsmanship in the Huguenot brotherhood. For example, the ewer of 1700, by Pierre Harache, belonging to the Fishmongers Company, compares exactly, except for the foot, with that by David Willaume of the same year, shown here, which appeared at Christie's in 1948. Setting aside the fact that all these forms derive from the publications of Marot and other ornament designers, it is fairly obvious that there must have been considerable exchange of moulds from which the cast portions were made. The sense of proportion and scale, coupled with small personal variations, however, seems to have prevented this pastiche technique from producing lifeless repetitions of any one theme.

The rosewater dishes that accompanied such ewers



Fig. VI. Border to circular dish by Paul de Lamerie, 1722. Farrer Collection.

naturally required a certain amount of decoration to balance that of the latter. This was partly met by the use of boldly gadrooned cast rims, diversified by shells or tassels at intervals, and sometimes, though rarely, by masks; but the most important feature was usually a finely engraved medallion or cartouche of arms in the well of the dish. The cast rims of the earlier, or Queen Anne, dishes were normally mounted on a plain border, but in the later examples of George I or early George II period the rim is offset by finely flat-chased trellis or scrollwork, as in the example by Lamerie of 1722 in the Farrer collection (Fig. VI). This piece demonstrates well the transition from the earlier phase with the emphasis on castwork to that of the next reign, when chasing was to occupy such an important place in the decorative scheme.



Fig. VII. Cast body panel from scent-bottle by Paul de Lamerie, 1724. From the Treby Toilet service. Farrer Collection.



Fig. VIII. Cast chinoiserie panels on coffee-pot of about 1715. Strathmore Collection.

In the latter part of George I's reign Lamerie's powers were lavished on cast decoration of the highest quality, and brought him to the leading position he was to occupy for a quarter of a century.

Figure VII illustrates the magnificent use he made of cast panels on the two scent-bottles in the superb Treby toilet service of 1724, also in the Farrer collection. Stylistically this could easily be twenty years earlier, or in France could date even from the end of the previous century. There was considerable time lag in the permeation of design from the Continent to this country, and although Lamerie always led in England with new ideas of technique and invention, it must be admitted that he was at the same time never ahead of French inspiration. The panels on the scent-bottles are an exceedingly rare use in relief work of the type of ornament of which so many engraved armorial surrounds are composed at this period. The main panels are divided by corner ones of overlapping scalework, and all are chased with a precision of finish which stamps them with Lamerie's seal. It is perhaps rather surprising that these are the only pieces in the whole extensive toilet service with this decoration. The other pieces chiefly have smaller panels and borders of masks, shells and foliage, finely finished but lacking the depth and modelling of the cast scent-bottle panels. These latter are by every standard, whether of richness of design or delicacy of execution, one of Lamerie's outstanding achievements.

A rare technique which has escaped general notice at this period is that of ornamenting certain small pieces with cast panels of Chinese treed landscapes, chiefly reminiscent of similar decoration in incised lacquer. These pieces are few and far between, but provide an extremely interesting back-water to the main stream of decoration. Not many of them are marked, but a pair of gilt cups of octafoil outline so decorated bear the mark of David Willaume, 1712. These, originally in the Earl of Home's collection, passed to Mr. R. W. M. Walker, and were dispersed from his collection in

1945. A similar piece of the same maker and date was exhibited in 1901 by Mr. T. W. Waller, and is illustrated in Jackson's *History*. It seems probable that the unmarked coffee-pot and stand from the Earl of Strathmore's collection (Fig. VIII) is from the same hand. This bears the name of Lady Elizabeth Stanhope, Countess of Strathmore, who died in 1723. It is interesting to see that the Chinese influence is faithfully observed also in the engraving on the neck of the piece. The body is built up of four panels cast with pagodas, flowering trees and birds, and finely soldered together. The saucer stand is in one piece with similar decoration. There is an earlier counterpart to these pieces in a teapot of 1682 of hexagonal form with similar cast panels, illustrated by Jackson, Fig. 1260, which belongs to the brief fashion of chinoiserie usually exemplified by the engraved decoration noted in the previous article. I have also seen a circular deep-welled dish, unmarked, but with mouldings which one could ascribe to the George I period, ornamented with similar Chinese landscape panels, which was obviously related to these other pieces.

Much more could be said on the variety of detail which is found in silver ornament of the period, particularly in cast-work from the Huguenot workshops. In a brief survey one can only point to the main elements in a period which, although often thought of as one of severe plainness, was, in fact, as rich as any other in the range of decorative motifs with which the craftsman diversified his handiwork.

Figure I is reproduced by courtesy of Messrs. Crichton Bros.; Fig. II, by courtesy of the Worshipful Company of Goldsmiths; Figs. III, IV, V and VIII, Messrs. Christie, Manson and Woods; and Figs. VI and VII, by courtesy of the Trustees of the Ashmolean Museum, Oxford.

COVER PLATE

The art of the coloured aquatint in England reached a perfection in the early part of the XIXth century which raised these prints into the ranks of fine art. No subtlety of drawing seems to have been beyond the sensitive skill of the ultimate engraver; and very often—as in this work reproduced on our cover—the brilliance of the engraver's art has added lustre to the architectural drawing with its lively figures and its record of a Royal Occasion in a famous London town view.

H. Brooks was an architect who exhibited at the Royal Academy on several occasions between the beginning of the century and 1836. His last showing there was, however, not an architectural subject but a portrait. In the exhibition of 1817 he had a "Triumphal Entrance to a city in commemoration of the Battle of Waterloo."

The subject of this engraving, which was published by T. McLean of the Haymarket in 1831, belongs in spirit to this idea. Apsley House, then in its glory, was the home of the hero of Waterloo, who had finally bought it the year before. The three-arched gateway to the park had also recently been opened, in 1828. Brooks has tremendously enlivened his scene by the passing of the Royal Barouche and its outriders; with William IV acknowledging the salutes of the onlookers. Figures, horses and buildings are all most faithfully observed and given the delicate colours we associate with the best aquatint engravings of this great period.

The print is an exceedingly rare one, and this impression is now in the possession of Sabins at their gallery, Park House, Rutland Gate.

PEWTER PLATE

J. W. E. (South Shields). Your pewter plate measuring 10½ in. which was at one time the collection plate in a local church was made by James Yates of Birmingham, who was working from about 1800 to 1840; the firm was later incorporated with that of Gaskell and Chambers, which is still in existence to this day.

The mark used by James Yates was the crest of a horse's leg arising from a crown. The smaller mark represents a crown over a figure resembling the Roman numeral X. That mark has been used for a century or more to denote fine quality metal.

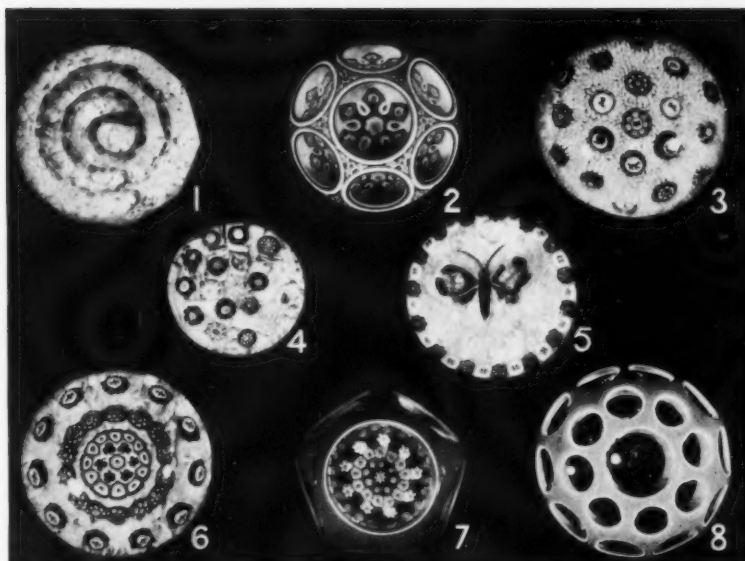
The plate has no rarity value and is of little collector interest, as it is of quite a common type.

MESSRS. H. W. KEIL of BROADWAY have recently opened Branch Showrooms in Cheltenham. In a large Regency House at 131, Promenade, they are able to display the XVIIIth-century furniture in which they specialise in ideal surroundings.

OLD FRENCH GLASS PAPER-WEIGHTS

BY G. BERNARD HUGHES

(1) Pink snake with green markings upon a bed of latticino work and with diamond-faceted surface. St. Louis. (2) Pink opaline pigeon's throat, triple overlay and carved *en camieu*, encircled with six windows and one window on top. A hitherto unrecorded type. (3) Pink carpet star dust set with animals and florets. Marked B 1848. (4) Single florets on a latticino gauze ground, the centre cane marked "C." Clichy. (5) Butterfly on latticino gauze ground. Baccarat. (6) A circle of six dark green shamrocks enclosed in a larger circle of twelve dark-green butterflies: made for the Irish Exhibition, 1853. Baccarat. (7) Rose du Barri double overlay with six windows. Clichy. (8) Turquoise double overlay: bouquet dresse, with twenty-nine punties. St. Louis. In the collection of Lories, Ltd.



GLASS paper-weights within which blossom fairy beds of gaily coloured flowers are spectacularly successful revivals of early Victoriana. The most exquisite of these, with their cunningly devised circles and spirals, wheels and florets of brilliant unfadable colours, were made in the late 1840's at Baccarat and St. Louis in the Vosges Mountains and at the old city of Clichy, a suburb of Paris. A vein of outstandingly pure white sand extends from the Vosges to Fontainebleau. The glass-houses established at Baccarat, St. Louis and Clichy consequently became celebrated for the pure crystal transparency of their flint-glass. A technical work of the period suggests that a metal of superb clarity was prepared in small piling pots placed on top of the large crucibles.

Of these three glass-houses, La Compagnie des Cristalleries de Baccarat, in the little town of Baccarat, produced the most meticulously set, perfectly balanced paper-weights of the millefiori type. These have been grouped in accordance with their main decorative details: (a) the compact or close millefiori (4); (b) patterned millefiori with florets arranged in a geometrical design; (c) scattered millefiori with florets spaced at regular intervals over a lacy or other ground (3). A fourth group consists of those numerous and striking paper-weights containing clusters of fruits, posies of flowers, birds, butterflies and moths (5), snakes (1) and lizards.

The modelling of these central units was delicate work. In the case of single-piece objects the glass-worker gathered a lump of plastic glass on his punty rod and dexterously modelled it with tools. But the more complicated work, costly in time, was modelled at the lamp. Each petal, leaf, stem or other part of a flower was separately shaped from pieces of specially prepared cane, and the segments were skilfully assembled. Tiny apples, pears and other fruit were squeezed into shape from solid pieces of glass. Sometimes such decorations might be separated from the cushion by a thin sheet of crystal, giving the motif the appearance of floating on air.

In addition to these types, overlay paper-weights were made displaying millefiori work of exquisite delicacy and colour (2, 7 and 8). The millefiori set-up was built in the usual way (see *APOLLO* dated June, 1952), but, before polishing, was given one, two, or three coats of coloured glass. Wonderful effects were produced by then grinding into the surface of the paper-weight shallow circular or oval concavities known as windows, each about the size of a halfcrown, usually one at the apex and five spaced around the sides. These, when polished, revealed the clear crystal containing the millefiori against a background of contrasting colour. Overlay paper-weights most commonly received two coatings, first in opaque white, then in a colour, the most frequent being turquoise, dark blue, rose du Barri, pink, and emerald green. A unique triple overlay paper-weight has just been recorded displaying pink pigeons' throat overlay, carved *en camieu* and with seven windows.

Many Baccarat paper-weights made between 1845 and 1849

were signed with the letter B and dated. Early collectors were of the opinion that B indicated Birmingham or Bristol, but more recently this mark has been recognised as that of Baccarat. It is now believed, however, that the signed weights were the work of two men, father and son, named Battestini, which they later changed to Batést. These glassmen, experts in colour work, went to Baccarat from Venice in about 1815 and remained there until the elder Batést's death in 1850.

The father was immensely proud of the fine millefiori work he began making in about 1844, and after perfecting the technique he insisted upon signing his paper-weights with the initial letter of his name and the date. At the same time he incorporated tiny silhouettes of animals, birds, and fish into a few of his canes. The son gave a further identifying touch to his own productions by including a silhouette elephant in each paper-weight. Study of a series of these dated paper-weights shows that by 1849 the younger man was exceeding even the superb workmanship of his father.

Baccarat signatures vary with the size of the paper-weight. In miniatures the date is so tiny that only a keen eye will detect it. Dates range from 1845 to 1849, the latter being rare: B in conjunction with either of the dates 1845 or 1849 is very rare indeed. Paper-weights of class (b) are found only in medium size: all others are to be met with in three sizes. In weights of class (b) with solid backgrounds, the B and date occupy a circular area from which the upper layer of cane appears to have been removed to accommodate the tiny date panel. Dates in class (a) do not possess this circular crater, only enough space being allowed among the canes to admit one of the date panels. In paper-weights with lacy backgrounds the date panels are inserted without disturbing the decorative detail. St. Louis and Clichy, believing the B stood only for Baccarat, similarly marked their finest paper-weights with the initials of their firms and the date.

The original St. Louis glass-house still operates, but only as a branch of the Baccarat establishment. One series of St. Louis paper-weights is to be distinguished by the presence of a cane containing tiny dancing figures in silhouette. Details otherwise closely resemble those of Baccarat. A type not known to have been made elsewhere is the St. Louis crown with a central floret in colours from which radiate alternate coloured and opaque spirals. Fine quality St. Louis paper-weights were usually marked with the initials S L and a date was sometimes included: 1847 is rare, 1848 frequent, suggesting increased output from that year.

The Clichy glass-house was founded in 1840 and closed thirty years later. A characteristic of Clichy paper-weights is the presence of the factory symbol, a pink and white rose, incorporated somewhere in the pattern. A purple rose and an open purple flower are features exclusive to Clichy. Some of the Clichy paper-weights are signed with a C in black, green or red in the centre of a cane: rare examples bear the name "Clichy" in fine letters.

WORCESTER TEA SETS

BY T. A. SPRAGUE

TOWARDS the end of the XVIIIth century and the beginning of the XIXth, several different English porcelain factories made similar shapes of teapots and sucriers, and such pieces, when unmarked, are difficult to identify. On careful comparison, however, certain minor differences in shape can be detected, owing to the fact that each factory had its own moulds: the profiles of the body, lid and knob, the height and profile of the foot, the fluting of the spout, and the shape of the handle and its mode of attachment to the body all afford useful criteria for recognition. Ellipsoid and waisted teapots and sucriers were made during the last decade of the XVIIIth century by at least four factories, namely, New Hall, Caughley, Chamberlain's Worcester, and Flight and Barr's. Those made at Caughley are comparatively little known and require further investigation, but the characters of pieces made at the three other factories are described below from well-authenticated specimens.

The New Hall ellipsoid teapots have a foot 1.6-1.7 cm. deep, with a strongly ogee profile, and separated from the body by a distinct groove; in the fluted specimens the fluting extends to the top of the spout. The handle is attached to the body from the outer edge of the shoulder downwards for a distance usually between 1.5 and 2 cm., the attached part being clearly marked and shield-shaped; the lower part of the handle is attached to the body in a similar way. There is no distinct trough below the flat top of the lid; the knob has an ogee profile, and ends in a well-marked cone. The sucriers have a similar foot, 1.4-1.5 cm. deep, and the rings representing handles slope slightly inwards from the top, and are free from the body at one side or both. The lids have no trough. Illustrations of such New Hall teapots and sucriers have already been given in *APOLLO*.¹

Two Flight and Barr ellipsoid teapots with different types of decoration are now illustrated. A teapot and stand in the City Art Gallery, Bristol, are shown in Fig. I, the stand being marked with an incised B, the initial of Martin Barr, indicating that it was made during the period 1793-1803, according to Binns,² as well as with a cross. The decoration is carried out in puce and gold, and the simple but attractive pattern was originally introduced at Worcester during the Flight period, 1783-92, a cup and saucer in the Cheltenham Art Gallery and Museum being marked "Flight." The design was copied by Minton's in the early XIXth century, but without the line of connected arcs. The teapot has a somewhat shorter foot than in New Hall, and the fluting extends only half-way up the spout, where it is bounded above by an oblique line of semicircular arcs. The upper part of the handle is attached to the outer edge of the shoulder, and is concave towards the rim; the lower part is attached for a longish distance to the hollow curve of the body, and has a short, rounded, outwardly diverging free end; there is a small protuberance outside the handle on a level with the shoulder, but no internal cusp. An oblique trough separates the flat top of the lid from the fluted area. The knob is very characteristic, having a concave profile, and being produced above into a sharp cone; it is ornamented by a double series of narrow pointed leaves. The teapot-stand has the strongly projecting ogee ribs with semicircular endings so characteristic of Barr pieces.

A Flight and Barr teapot, in the collection of the Rev. G. H. Wyers (Fig. II) is of the same shape, but is decorated



Fig. I. Barr Teapot and Stand, decorated in puce and gold. Copyright, City Art Gallery, Bristol

in blue and gold, having a broad band of underglaze mazarine blue below the shoulder, overlaid in gold by a simple pattern consisting of trefoils alternating with groups of six stalked circles which are perhaps meant for bunches of grapes; a similar band is present round the lid. The foot is about 1.3 cm. high with a well-marked ogee profile. The base of the pot has an incised dash and a B, but the lid has a cross instead of a dash. The corresponding sucrier (Fig. IV, right) has an incised B and a cross, on both base and lid. The mock handles are nearly vertical, and the foot, as is usual in sucriers, is shorter than that of the teapot, being only 8 mm. high. The lid overlaps the body very noticeably.

Chamberlain's ellipsoid teapots are very uniform in shape; one in the collection of Mr. W. J. Hoggett is shown in Fig. III, and the corresponding sucrier in Fig. IV, left. These teapots have a foot about 1.1 cm. deep with a strongly ogee-curved profile, and the spout is either fluted right to the top, as in New Hall, or only half-way up, as in Flight and Barr's. The handle illustrated is attached to the lower part of the shoulder and is produced downwards into a thin, broadly wedge-shaped area following the curve of the body and hardly noticeable as seen from the side; the lower part of the handle ends in a similar way. There is a rounded internal cusp, and a slight external protuberance on a level with the shoulder. As in Flight and Barr teapots, there is a trough below the flat top of the lid. The knob has a gentle ogee profile, and does not end in a sharp cone. In the pattern illustrated, No. 99, there is a broad band of mazarine underglaze blue below the shoulder of the pot and another round



Fig. II. Barr Teapot and Cream-jug, decorated in mazarine blue and gold. Collection of G. H. Wyers.

WORCESTER TEA SETS



Fig. III. Chamberlain's Worcester Teapot and Cream-jug, No. 99, c. 1795. Decorated in mazarine blue and gold. Collection of W. H. Hoggett.

the bottom of the lid, the remaining part of the decoration being carried out in gold. As pointed out by Hobson,³ the ribs in many though not all "spirally fluted" (i.e. ogee-fluted) pieces of Chamberlain's Worcester are "double," having a distinct groove down their middle line, a feature apparently confined to this factory. It should be borne in mind, however, that when the moulds were used many times they lost their sharpness, the median grooves tending to disappear, hence one often finds pieces of Chamberlain's Worcester in which only some of the ribs are grooved.

The earlier Chamberlain sucriers (Fig. V) have the handle rings beginning about 1 cm. below the rim, and sloping inwards from their strongly projecting sockets; the ogee foot is about 1.1 cm. deep, and a well-marked trough is present below the top of the lid. The pattern illustrated, No. 48, is tastefully decorated in sepia and gold, a combination of colours used also by Flight and Barr. In a sucrier of pattern No. 105 (Fig. VI), the handle-rings begin just below the rim and slope slightly outwards, and their sockets do not project so much. The rich decoration is entirely in gold.

Very fortunately, most of the Chamberlain teapots and sucriers of this general type bear the name of the factory in addition to the pattern number. Early patterns such as Nos. 48, 61, 99 and 387 bear also the word "warranted," a fact which does not seem to have been pointed out hitherto. Flight and Barr, on the other hand, do not seem to have marked their tea-sets with a pattern number, though a decorator's number may occasionally be found on some of their pieces. A simplified version of the pattern shown in Fig. I, lacking the line of arcs, is represented by two pieces in the writer's collection, both marked with an incised B, namely, a coffee-cup with the number 7 inside the foot-ring, and a plate bearing the number 12 on the base, both numbers being in puce: these are clearly decorators' numbers. In underglaze-blue Caughley, pattern numbers are also lacking, but in gilded pieces a gilder's number is sometimes found in gold inside the foot-ring: that it is not a pattern number is obvious from the fact that the same number "55" has been seen on three different Caughley patterns, all marked with an S in underglaze-blue, two of them represented in the writer's collection.

There appears to be no record of the date at which num-



Fig. V. Chamberlain's Worcester Sucrier, No. 48, c. 1793. Decorated in sepia and gold.



Fig. IV. (Left) Chamberlain's Worcester Sucrier No. 99. Collection of W. H. Hoggett. (Right) Barr Sucrier. Collection of G. H. Wyers.

bering of patterns was adopted by Chamberlain, but in a manuscript book dated 1791 there is a list, quoted by Binns,⁴ of twenty-five patterns only one of which is numbered, namely, "Blue border, No. 4," which suggests that numbering may have been begun in that year. A piece of Chamberlain's numbered "276" is dated by Honey⁵ as "about 1800," which would give an average of about thirty new patterns per annum. Applying this rough-and-ready yardstick, we get the following approximate dates for the first introduction of the Chamberlain patterns mentioned in the present article: No. 48 (1793), No. 61 (1794), Nos. 99 and 105 (1795), No. 387 (1804). Hobson⁶ assigns the date "about 1795" to a Flight and Barr sucrier resembling Chamberlain's No. 48 (Fig. V) in the projecting sockets and inwardly sloping handle-rings.

The Barr and Chamberlain cream-jugs typical of this period are shown in Figs. II and III: the former are slightly narrowed into the base, whereas the latter are much widened below the waist, recalling in this respect those of the Wall period.

To sum up, the main differences between the fluted ellipsoid teapots of the two Worcester factories may be stated as follows:

Flight & Barr. Ribs not grooved; spout fluted only half-way up; handle attached just below the shoulder and not produced downwards, its upper part concave towards the body of the pot, and its lower part with a free rounded end; knob of lid with a concave profile, and produced above into a sharp cone.

Chamberlain's. Ribs frequently grooved; spout usually fluted to the top; handle attached to the shoulder, and produced down the body into a flat broadly wedge-shaped area, its upper part convex towards the body, and its lower part without a free end; knob of lid with an ogee profile, and not ending in a sharp cone.

The writer is indebted to the authorities of the City Art Gallery, Bristol, for permission to use the photograph reproduced in Fig. I, and to the Rev. G. H. Wyers and to Mr. W. J. Hoggett for lending him pieces of Worcester porcelain illustrated in Figs. II, III and IV.

¹ APOLLO, August 1950, p. 52, Fig. IV; October 1950, p. 100, Fig. I.

² Binns, K. W., *A Century of Potting in the City of Worcester* (1865), pp. 108, 215.

³ Hobson, R. L., *Worcester Porcelain* (1910), p. 148.

⁴ Binns, K. W., *A Century of Potting in the City of Worcester* (1865), p. 143.

⁵ Honey, W. B., *Old English Porcelain*, ed. 1 (1928), p. 267.

⁶ Hobson, R. L., *Worcester Porcelain*, (1910) p. 138.

Fig. VI. Chamberlain's Worcester Sucrier. No. 105. c. 1795. Decorated entirely in gold.



DUTCH AND FLEMISH PAINTINGS

Part V—Still Life

BY HORACE SHIPP

STILL LIFE.
By David de Heem. Signed.
Panel 16 × 12½ in.
Old Masters Ltd.



THOUGH the art of Still Life was neither the invention nor the prerogative of XVIIth-century Holland, it flourished so remarkably in Dutch hands at that time that we cannot help associating the two. It has its roots back into Italian, Flemish and Spanish art; whilst with French Chardin of the next century it found what is probably its most perfect expression. Far further back we know that Greco-Roman decorative painting supplied examples; far further forward we find the contemporary artist, obsessed as he often is by purely æsthetic values in his work, often preferring to create his own interrelationship of forms, colours, and light by building up a Still Life composition, even though he may ultimately render it impressionistically or abstractly rather than realistically. That is the essence of the Still Life painting: that the artist himself deliberately creates in the first place the subject of the picture out of chosen objects which he puts in juxtaposition to yield the—to him—picturesque effect. Strangely and interestingly each period tends to have its own conventions of what those objects shall be; and an investigation of that limitation will often give us fascinating social insight into the concerns of the times. Not the least surprising thing is the narrowness of the range of choice when one remembers the multiplicity of objects in the world. In such matters artists are conventional people, and so far as subject is concerned, the most revolutionary of them play follow-my-leader with the traditionalists.

This art can be traced back to the background incidentals of religious painting and of portraiture in mediæval and early Renaissance painting: the orange, dish and flagon on the shelf in Matsys' famous "Moneylender and his Wife"; the orange on the sill in Jan van Eyck's Arnolfini double portrait; the oranges and vase in Rogier van der Weyden's "Annunciation"; but these accessories, lovingly observed as they are, are not the subject of the picture. There is a difference when such inanimate details move into the direct focus and become the *raison d'être* of the work. Solid and minutely realistic in treatment as these renderings were in the XVIIth century, they were the tribute of that age to abstract art so far as the artists were concerned. Their patrons—although the connoisseurs among them would fully appreciate the æsthetic nuances of the artist's painterly achievement—would probably in most instances have been concerned with the scientific realism of the presentation. The glasses of

wine, loaves of bread, knives, oysters, pewter plates, silver-gilt flagons, part-peeled lemons, pipes and tobacco, nuts and fruit, snails, insects, dewdrops, had to convince the senses. Whatever undertones of symbolism, or of pure artistry, therefore, these works possess, this element of maximum representation remains paramount.

The one most curious aspect of symbolism is that of the "Vanity" which is often the theme and is sometimes inherent. Paradoxically, therefore, these paintings emphasise two contrary directions of thought: on the one hand they can speak of the transience of human affairs, and symbolise this with the conventional signs—the skull, the guttering candle, the music, even the tobacco (which had its significance in both phases)—on the other, they indicate the pleasures of the senses to a generation of "Good-timers" by showing the food, wine, plate, jewels, rich fabrics, flowers and fruits wherewith they had surrounded themselves.

The cult of the "Vanities" is a strange phenomenon. In Catholic art, ever since the terrible affliction of the Black Death in the XIVth century, the idea of Death and Judgment had held place in the Danse Macabre, the Death Triumphant, and the pictures of the Last Judgment. This direct mention became less acceptable, however, even in Catholic Flanders, as life became more secure and comfortable. The idea then seems to have passed to a more acceptable remove by these reminders, even to the less sacerdotal Protestants, that Death nudged our elbows. The new convention arose in Still Life art; and the artists accepting it found that exciting compositions could be made of the hour-glasses, piled books, smoking candles, empty shells, and the rest. One has an excellent example in the work by Herman Steenwijk (1612–after 1656) in the National Gallery, wherein a variety of objects are grouped round a skull. A typical "Vanity" is that by Adriaen Verdoel, now on exhibition at Matthiesen's Gallery. This strain may have come to the Netherlands from Spain where art has always been somewhat preoccupied with Death.

Certainly the other aspect of Still Life finds a curious beginning there if we look at the painting at Hampton Court by Juan Labrador, who was born in 1530 in Badajoz and died in 1600 in Madrid. This strange "sport" in painting, with its wine bottle, its cut lemon, its loaf and sausages, is an extraordinary precursor of the "Breakfast Piece" of Dutch XVIIth-century art: that symbol of lavish living. The



Canvas 32½ by 41½ in.

BREAKFAST PIECE.

G. M. Loting Ltd.

By Abraham Hendricksz van Beijeren.

trend of this may have been considerably helped by the display of good things in the canvases of the Fleming, Frans Snyders (1579-1657), who was under the influence of Rubens, and often painted on a large scale. It happens, too, that his parents were restaurant keepers, so Snyders was conditioned to this idea of quantitative food. Sometimes, it is true, his pictures, despite their staggering virtuosity, seem to justify the strictures of "commonness" laid upon them by Sir Joshua Reynolds and to "occupy too much space." Yet how good they really are in their spontaneity combined with finish. The exciting little panel we illustrate, where Still Life verges upon the subject picture, shows the coming together of the two qualities.

Meantime, in Holland itself David de Heem (1570-1632) earned for himself the title of Father of Dutch Still Life painting. In a more literal sense he was the father, for his two sons, his grandson, and his nephew all continued the

line he had started; and Jan Davidsz de Heem (1600-1674) was one of the very greatest of Still Life and Flower painters. David the Elder established a style. The fruit, flowers, and objects are piled in a pyramid on a table which allows for the intrusion of snails, flies, and "such small deer." De Heem depends upon the brilliance of local colour, leaving the panel beneath the lighter toned parts of his composition white to achieve greater brilliance of effect. His lovely little picture in the National Gallery is a delightful example. The oysters which appear in this became a recurrent feature of Still Life painting, perhaps because their subtlety of tone and colour appealed to the virtuosity which always lay so close behind these works, and was welcomed alike by painter and patron. They gave contrast to the rich dark colours of other objects.

The intrusion of minute of insect and other life reflects the passion for close scientific observation of the period.



A MEDLEY
By Balthasar van der Ast.
Signed in full.
Panel 22 by 14½ in.
John Mitchell.

We have to remember that the microscope was the latest toy of science, and that it was Leeuwenhoek, the Dutchman of the time, who brought this into practical being. Indeed, the Dutch and the English of that age were in the van of scientific research in the modern manner; and the careful depicting of these insects and such was a reflection of their widespread curiosity. The magnifying lens has its part in this Still Life art, for both the artist and his patron used it, and its opening up of the minute was part of the intellectual background.

The outstanding other pioneer of the style was Balthasar van der Ast (1590-1656). It is not without significance that the painting we reproduce is called "A Medley." In truth it is rather less of a medley than we often get from Balthasar van der Ast, being more consciously composed than much of his work. He tends to use the long narrow horizontal, and along his table to spread almost everything one can expect in a Still Life, each object put in for its own sake as form and colour. A fretted open-work silver basket is often part of the design; and from this fruit, flowers, and

shells (of which he was fond), are spilled along a surface whereon lizards, flies and other insects crawl. The study of piled fruit and shells and flowers which we illustrate was in the collection of Disraeli and was sold in the Beaconsfield sale.

This art of Balthasar van der Ast, however, stands at the point where Still Life links with the Flower Painting of the period. Along with him as the pioneer of pure Still Life we must consider that brilliant artist Willem Klaesz Heda (1594-1678) whose fine picture in the National Gallery is the Still Life proper. In this instance the link is with the breakfast pieces which constitute such an important grouping. The corner of a table part draped by a white cloth, flagons of metal, a large glass beaker, a crab, a peeled lemon, a piece of bread, a china plate, a knife, a scroll of paper with some printing on it (probably a wrapping for tobacco): these are the objects, and they and their kind were to be repeated hundreds of times during the popular run of the Still Life painting of the Netherlands. Heda's concern was the local colour of these strangely assorted things, though they may have been the actual commonplaces of the Dutchman's morning repast. He appears to have painted the whole affair in monochrome and then have added the colour of each object for its own sake as pictorial effect. There is little preoccupation with the true direction of light, and practically none with its effect. There was, of course, much more concern with the depiction of the textures and tactile qualities: glass was glass, metal metal, crust crust, and so forth.

Heda had started a tremendous vogue. He was himself a person of some importance, and his clients loved these suggestions of rich living and precious possessions of glass and metal and china. The Delft plates (that newly flourishing Dutch industry), the fine *roemers* with their studded stems, the rich food: all showed that *Mijnheer* knew how to live and could afford the luxury. Pieter Claesz (1600-1661), whose work is often confused with Heda's, carried on the type, and his more silvery colour suggested even more clearly the goodness and brilliance of the objects. The names are legion of those who worked the rich vein, and the outstanding men did it marvellously, all over the Netherlands. We illustrate a work by one of the fine Flemish artists, Jacob van Es (1606-1665/6) of Antwerp. Here are the ingredients, the wine, bread, oysters, and



STILL LIFE WITH CAT. By Frans Snyders. Signed.
Panel 12½ by 15½ in. *Frank T. Sabin*



STILL LIFE.

By Jacob van Es.

Signed in full.

Panel 22 x 31½ in.

Paul Larsen

tobacco, in juxtaposition with a basket of grapes, an orange, and a cut lemon. Jacob van Es gained a great reputation for painting fish, and his two "Fishmarkets" in the Vienna Gallery, with figures by Jordaens, are his masterpieces. This whole subject of the painting of fish became a department in itself, with Jacob Gellig (1636-1688) and Abraham van Beijeren (1620-1690) as its chief exponents. Aesthetics apart, this is most understandable for a people so closely allied to the sea and rivers, whose daily food and national economy would be bound up with fish. The artists saw them naturally as subjects of lovely colour and exciting form, whether they were showing the iridescence of the opened oyster shells, the brilliant red of lobsters, or the opalescence of the scales. One must always remember that these XVIIth-century Dutch were depicting the things of their daily life: where their treasures and tastes were, there would their hearts be also.

The representing of tobacco in so many of these Still Life works is a case in point. The luxury of smoking had only comparatively recently come to Europe, and certainly in Holland it burgeoned into something like a national vice. Incidentally, the strong coarse tobacco was often mixed with drugs, so that the tobacco addicts, sprawled drunkenly in the low-life genre pictures, are also part of this subject. In the Still Life, however, it intrudes as a twist of paper (occasionally labelled) with some tobacco in it, a pipe, sometimes a resplendant charcoal holder with glowing contents. As in Van Es's picture, it is an accepted ingredient of the Still Life formula.

The mention of Abraham van Beijeren as one of the painters of fish subjects leads us to the consideration of this artist as the creator of most luxurious breakfast pieces where the sense of wealth and magnificence reached its height. One can understand how acceptable in the best houses such pictures would be, often including actual representation of some particular silver-gilt vessel, or special piece of glass belonging to the owner. The fine example we show belonging to Mr. Lotinga reveals Van Beijeren at his best, and this art of Still Life at its sumptuous climax. The view through the window which gives a peep of landscape reminds us that these successful Hollanders rapidly cultivated the habit

of buying themselves country houses, as well as their fine places in the cities, and that this art of the breakfast piece, and that of the hunting piece with dead game was very much a part of their country life.

In every way, therefore, we must see this phase of Dutch and Flemish art as an integral part of the depicting of the sensuous living of the time. It had a dozen separate or interrelated facets; and in the hands of different artists it was destined to accentuate varying qualities of painting itself. It was at once bound within conventions and feeling out from these to widen its scope. One can trace influences: artistic influences such as the percolation of Caravaggio's lighting, and later even that of Rembrandt himself; social influences such as the growth of country-house life. It can suffice, however, that in this outcrop of interest in the painting of things for their own sake as shapes and colours during the end of the XVIth and the early XVIIth centuries, we established the material for a new beauty and subject-matter in European art.



VANITAS. By Adriaen Verdoel.

Panel 22 by 14½ in.

Matthiesen Ltd.

THE LIBRARY SHELF

THE BRIDGE STILL STANDS

BY GLADYS SCOTT THOMSON

THE inevitability of gradualness. This is indeed a typical English phrase. It is associated in most minds mainly with the social economists who have made it their own. But the expression applies *mutatis mutandis* to almost every aspect of the course of the history of England; and history here must be interpreted in its widest sense, to include the arts as well as political and constitutional affairs, since the former should be and nearly always are as much the expression of a people's genius for living as are the latter. This is peculiarly true of that art whose designation is architecture; and of that essential truth there is no better example than the story of the Church dedicated to St. Peter which stands in Westminster; in common parlance, the Abbey. From the little religious settlement on the Isle of Thorns, founded at some unknown date, but long before the Normans came, by way of the church of the monastery of St. Peter to which the people in general were not admitted save as pilgrims—and then had to follow a carefully prescribed path—to the new chapter which opened in 1560 with the foundation by Queen Elizabeth I of the collegiate church of St. Peter in Westminster, and so on to the Abbey of this year of grace, 1953, the story is a living thing. Successive monarchs leave their enduring mark; Edward surnamed the Confessor, who conceived the idea of the noble building whose consecration he was too ill to attend; Henry III, whose work, the greater part of the present church, remains for all to see to-day; Henry VII, who lies in the chapel which he planned. At their command architects laboured: Henry of Reyns chosen as a craftsman by Henry III; his successors, among them John of Gloucester and Robert of Beverley. They and their fellows who went before and came after, and no less the workmen under their directions, deserve well of their countrymen. Yet what they erected might so easily have been something beautiful indeed, but apart. Worse still, it might, as time went on, have imperceptibly fossilised, the living thing have become a mere monument. The secret of why this was not so is perhaps summed up in the phrase with which this article opens. Even as the structure incorporated the old while adapting itself to the new, so also did what it stood for in the life of the English people.

The church of St. Peter in Westminster is "neither a mausoleum nor a museum. It is and has been for a thousand years primarily a church." These are the words of Mr. Lawrence Tanner, Keeper of the Abbey Muniments, in his latest volume, which is concerned with the great ceremony inseparably connected, as he shows, with that church for nearly nine hundred years, namely, the solemn act of the coronation of the Sovereign.¹

It was William of Normandy who deliberately chose St. Peter in Westminster for his coronation, deliberately because he was determined to assert himself as the true heir of the king who had gone before him and had erected the first

great church on the site. Thus all unwitting he inaugurated something that was followed by all successive sovereigns. But behind William stand the Saxon kings, from whom no less than from William the Queen of England to-day traces her descent. It is very right and part of the whole process of English history and thought that, while Westminster has been for close on nine hundred years the place of the coronation, yet the ceremony itself embodies rites which were old before that Christmas Day when Archbishop Ealdred asked the assembled people in English whether they acknowledged William as their lord—and the answer was misunderstood. Many of the rites are ancient enough for their origins to be lost in the past. But, writes Mr. Tanner, "it can at least be

said that the service which will be used at the coronation of Queen Elizabeth II descends directly from the service used by Archbishop Dunstan at the coronation of King Edgar at Bath in 973." So he tells the story of the Coronation, in the succinct letterpress in which he contrives to pack such a deal of information without ever once spilling over, and above all in his admirably selected illustrations. For those illustrations illumine in an incomparable fashion how a ceremony may forever change with changing times, and yet forever remain the same thing. John Rous, writing his *Life and Acts of Richard Beauchamp Earl of Warwick* about 1460, included a drawing, which Mr. Tanner has reproduced, of the moment of the crowning of the eight-year-old Henry VI who had been carried to the Abbey in the arms of the Earl of Warwick. That crowning took place on November 6th, 1429. On June 22nd, 1911, Sir Benjamin Stone took the first photograph ever taken at an English coronation; and here are shown King George V and his consort awaiting the ritual of the Recognition, as the Saxon kings had awaited it a thousand years and more since; that survival which preserves the ancient form of the

ratification by the people of the election of the Sovereign.

Again, in the case of the ceremony, there was the possibility of fossilisation. There were certainly times, particularly under the Hanoverians, when it seemed that the dream might be lost in the business, the very utilitarian business of far too elaborate and noisy festivities; the selling of seats to the highest bidder; the eating and drinking even inside the Abbey while the rites were in progress. And since few things in the human story are of unrelieved seriousness there have always been semi-comic or indeed wholly comic incidents, some of which are related by Mr. Tanner with admirable quiet humour. But as he brings his narration and the illustrations which go with it to a close there comes into the mind a poem written on a very different subject, and we can murmur to ourselves that the ancient days return no more than water under bridge, but add, to paraphrase slightly Kipling's words, that nevertheless the bridge still stands and the waters flow, as strong as yesterday.

¹ *The History of the Coronation*. Lawrence E. Tanner, M.V.O., V.P.S.A. Pitkin, London. 17s. 6d.



The crowning of William I on Christmas Day, 1066.

THE LIBRARY SHELF

SHADOW OF EROS. By ADRIAN BURY.
Dropmore Press. £3 3s.

SCULPTURE. By ARNOLD AUERBACH.
Elek Books. 18s.

Reviewed by Horace Shipp

In these days when sculpture has come to mean any abstract collection of welded iron rods, sheets of bronze or lumps of amorphous plaster, there is a certain daring in producing a book on Alfred Gilbert, that giant of the period of *Art Nouveau*. Adrian Bury, however, is notoriously a fighter for the best traditional art, and, since he was himself a friend of Gilbert, he is the ideal author for this book. The cleaning of the Eros statue, most famous of all Gilbert's works, gives the volume a fortuitous interest, but it is the study of the man as artist which is the theme; one which demands no chance circumstance for its justification. Whether one personally is attuned to the note which he struck or not, the apologia of this study, and the twenty-four collotype plates of the sculptures leaves one in no doubt of the artist's stature. Paradoxically one can almost say that the thing wrong with Alfred Gilbert was that he was too much an artist. His art possessed him like a demon. It ruined his life; on occasions it ruined itself. He could never resist a commission, even though a score of them remained hopelessly unfinished. He could never control the fecundity of his own genius as it expanded and burgeoned into form and ornament. He could never delegate any of the work to others. The shadow of Eros, the tragedy of his life, arose from all this, as Mr. Bury demonstrates. Unfinished work, the anger of patrons who had advanced money and got nothing for it, the wear and tear of his strength and nerves, bankruptcy, exile, scandal whipped up by outraged clients: Mr. Bury tells the tragic story. His sympathies are entirely with the artist, but I feel that the Victorian novelist whose money for a

memorial had been sucked into this egocentric whirlpool had some justification for her vendetta.

Along with this exciting personal story there is, of course, analysis, history, and exposition of the works, and the illustrations of these. A criticism here of the planning—there is no index of the plates and nothing in the text to indicate where they are to be found—a real shortcoming this, since they are spread in groups of four throughout the book. Against this it should be recorded that *The Shadow of Eros* is most luxuriously produced: beautiful typography, unbelievably good paper, and such binding as belongs to Gilbert's lavish period rather than our own shrunken austerity.

One other book on sculpture has just been published (*Sculpture*, by Arnold Auerbach).

It is a concise and useful general history; and since the author is himself a sculptor it approaches its subject with a craftsman's understanding. Amazingly he succeeds in approaching every period from pre-historic magic art to the latest (or almost the latest) abstraction with a capacity to accept the point of view inherent in the style of the individual artist. A well-selected range of nearly seventy illustrations enables the reader to appreciate the points made. This is a book for the general reader rather than the specialist, but is a triumph of succinct exposition.

DUBLIN, by MAURICE CRAIG. Cresset Press, 42s.

Maurice Craig has written a scholarly and broadly conceived study of Dublin from the standpoint of the architectural historian; consequently he is concerned less with personalities than with the more certain facts of brick and stone, and the only individuals whom he considers to be relevant to his subject are those who have been not merely associated with the history of Dublin, but have person-

ally contributed something thereto. In a way this is a pity, because it is, perhaps, a tenable point of view that the mixers of metaphor have been as considerable an influence as have the mixers of cement.

Be that as it may, we know where we stand with this survey, and it must at least be admitted that its author deals in facts, not theories, and while his book is not without a nationalist flavour, it is unblemished by any undue prejudices. In fact, it has proved difficult for this reader to resist an occasional yearning for some paranoiac outburst, for if the style has a fault it is that it borders too largely on the ponderous, finding no fact too dull for repetition, and offering all too little light relief in the way of anecdote, sentimental soliloquy, or condemnation. While from such selective mention of personalities, one might suppose that Irish history had been conducted almost entirely in a mood of peace and contentment, and that national energies had been used primarily in demolition and reconstruction. Which in a sense, maybe, they have.

Such criticism is valid only if the book has been designed for the edification of the layman, as I take it is the case. Judged on its merits, it is a good book, being efficiently annotated and provided with a copious list of streets and buildings, in addition to a population graph, a map of Dublin, eighty photographic plates, and other useful information. But while it is appreciated that Mr. Craig's chief concern is to portray the influences that gave Dublin its Georgian character, it is a pity he could not devote more space to the history of buildings and localities now immediately associated with Dublin by the lay reader. The Abbey Theatre and Sackville Street, for instance. But there again I may be going on the wrong assumption that the book has as much popular appeal as the publisher's announcement led me to suppose. Let it suffice that it is a clear "must" for the serious student of its subject.
J. W-T.

Constable

ENGLISH ARCHITECTURE SINCE THE REGENCY

An Interpretation by

H. S. Goodhart-Rendel

The theme of *English Architecture Since the Regency* is that there is no longer any excuse for thinking of Victorian architecture as an art only of pastiche, of the assembling of ingredients imported from the past.

The study of architecture produced in England since the Regency has hitherto been regarded as an exploration of chaos, as an adventure in a country uncharted and unchartable, where all normal laws of direction were suspended. Now it begins to appear that there was purpose behind much of what has been supposed to have been accidental. In short, what has seemed to be just one thing after another, has really been one thing *because* of another.

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FRA ANGELICO. By JOHN POPE HENNESSY. Phaidon. 73s. 6d.

Reviewed by F. M. Godfrey

Mr. Pope Hennessy states in his preface that the work of Fra Angelico presents one of the most difficult interpretative problems of XVth-century Italian painting. Interpretative, in this context, does not refer to an emotional or spiritual complexity. The writer disposes of that with a few well-coined remarks, a neat formula here and there, sparingly proffered in the close web of his scholarly exposition. To him Angelico reflects "a Puritan faithfulness to his own intransigent ideal of reformed religious art."

Angelico, who at twenty became a member of the Dominican Observance, aspired in his paintings after the expression of collective as opposed to individual mysticism. His small gems of devotional painting in the Convent of San Marco are here likened to meditations, spiritual exercises for the monastic inhabitant; the trifold altarpiece of the "Deposition" is felt to be "a homily rather than a narrative."

But if Mr. Pope Hennessy has the scholar's reserve and interpretative restraint, his sensibility must be otherwise engaged. Interpretation means for him the tracing of the stylistic development of the painter who "almost certainly emerged from a conventual miniature workshop," who at 30 was perhaps apprenticed to Masolino, who witnessed Masaccio's painting of the Brancacci Chapel and who early combined a classical simplicity with "anti-Gothic proclivities." Yet this reactionary, who ignored Florentine science and openly reverted to the Giottesque, who disdained all sensuous appeal, except that of his shadowless singing colours and light, follows his own liturgical law of evolution, a "visual counterpart" to the medieval system of communal religion to which he belonged.

Interpretation for the scientific research worker in art means the statement of style-phenomena in their organic growth and

transmutation, and, resulting from it, the deepening sense of recognition of what is and what is not an authentic work by the master. Mr. Pope Hennessy has been able to segregate the main body of Angelico's work upon 133 plates (many of them large-scale details) and to determine the autograph handwriting of the master, while he assigns to the limbo of the catalogue *raisonné* all works formerly ascribed to Angelico, but now derived from studio assistants, such as the master of Cell Two. Thus in the frescoes on the walls of San Marco three main hands at least are discerned. Domenico Veneziano is said to have completed the Louvre "Coronation of the Virgin" and Gozzoli is known to have been the principal assistant in the Vatican frescoes and in those at Orvieto.

The way of Angelico's stylistic development is from the "formal distinction" of the Cortona "Annunciation" (1430) to the new space-illusion of the High-Altar of San Marco, commissioned by Cosimo Medici, with the finest predella panels of the century, representing the martyrdom of SS. Cosmas and Damian. But in his Vatican frescoes of 1447-49 the master displays a new gravity, a new plastic emphasis, a spatial breadth and architectural richness, far removed from the "Lochner simplicity" of his conventual work at San Marco.

By 1440 Angelico had created the "archetype" of Florentine altar-pieces, the origin of all subsequent *sacre conversazione*, where the Virgin enthroned is surrounded by two receding lines of saints, where the depth is enhanced by a Turkish carpet in front of the steps, and the mural background burst open to show a grove of cypresses and orange trees. But it is upon the predellas where, on flower-starred meadows, before grey and russet hills and cubic buildings, bright carmines and ultramarines pick out the gracefully moving figures of the Quattrocento.

As Angelico's landscapes are an idealistic transcription of the Tuscan countryside, so

are his "Depositions" and "Lamentations" without realistic detail, impersonations of a religious mood, utterances of the soul which passes through the stages of Christ's Passion and moves in the rhythm of "sympathetic lassitude" rather than violent rhetoric. Yet love, faith and compassion, the monk's undisturbed absorption in the divine life, do not bring forth works of art, and Angelico's artistry must be kept apart from his pious legend, is based not upon gentle enthusiasm but on "solid form and clear-cut composition." How strong was Angelico's feeling for immaculate form, for selective spacing, for dignified bearing and symbolic gesture, comparable to the noblest cathedral sculpture of France, can now be studied in these excellent plates.

Mr. Pope Hennessy's book is a notable English contribution to the universal science of art, significant also in that its learned catalogue of notes is twice the length of its lucid text. Scholarship so ubiquitous, so magisterial, may perhaps be persuaded to reverse this ratio in favour of more interpretative writing, of which his first and last pages give a powerful proof.

THE MAN WHISTLER. By HESKETH PEARSON. Methuen. 18s.

It is not necessary that there should be a reawakening of interest in Whistler's paintings for a further biography to be devoted to him. His fame as a painter has always been somewhat overshadowed by his reputation as a personality and a wit, and while this latest study is little more than an anthology of old and new Whistlerisms, delightfully and acidly etched by a master in the craft of light biography, Mr. Pearson's choice of Whistler the wag, Whistler the braggadocio, Whistler the turbulent and aggressive, Whistler, in short, the man-the-public's-sure-to-love, comes to life, convinces, and entertains. It should, indeed, be made clear that the book does not pretend to be a study of Whistler the artist.

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That is not to say that we are told nothing of Whistler's painting habits. It is interesting to read that his first sittings were entirely devoted to the arrangement of his subject; his palette was a table, his brushes three feet long, and holding these at arm's length he would finish his portrait in a series of runs, dabbing the canvas in a single place, retiring to the back of the studio, darting back again for another dab, and so on. More often than not he would wipe the whole thing out and start afresh.

The sheer physical exhaustion of many of his sitters by the time their portraits were finished is not difficult to imagine. In fact, acquaintance with Whistler invariably produced exhaustion and frustration in one form or another, and his relationship with Frederick Leyland, the subject of "Arrangement in Black," is a case in point; his attack on Leyland's "Peacock Room" in Prince's Gate well illustrates the character of the man. Yet there have been few men who have left to posterity both a life so readable and an art so pleasing. J. W.-T.

THE PORTLAND VASE AND THE WEDGWOOD COPIES. By WOLF MANKOWITZ. Andre Deutsch, Ltd. 30s.

There is no single specimen of ceramic art in the world that has so fired the imagination of the countless thousands who have seen it, or has given rise to so much speculation and mis-statement as the Portland Vase. Indeed, it was not until the first Josiah Wedgwood set himself the formidable task of reproducing the vase that its real composition was discovered; it had been generally thought to be chalcedony or some similar natural body.

The Portland Vase has been considered by many to be inferior in shape and unimaginative in decoration, but its immense value as a perfect example of Greek cameo-glass has never been questioned. The figures are sculptured from an outer casing of white opal, and stand out in bold relief against a background of very dark blue transparent glass. The almost incredible delicacy and refinement of the carving alone make it a unique example of the glass-worker's art, but the unknown artist used the properties of his medium to achieve even greater artistic effect. Where shading was required the white outer layer was cut away nearer the dark background, often to the thinness of paper, so that the dense whiteness of the opal was softened by the partial penetration through it of the darker glass. Shading ingeniously contrived in this manner was made to blend with the true perspective of the figure subjects, conferring upon them the effect of painting as well as sculpture. It is to this feature that the work owes no small part of its beauty.

The vase has had a very long and distinguished life, though its origin is somewhat dubious and certainly obscure. Indeed, nothing about the vase was ever quite so certain as its end, when it lay smashed in pieces by someone who ought to have known better.

Mr. Mankowitz, in his delightful monograph, marshals all the known facts not only concerning the vase itself but of the brilliant copies which Josiah Wedgwood made, and about which there have been almost as much rumour, argument and nonsense written as there has been of the original. Mr. Mankowitz, a leading authority on Wedgwood, has succeeded in tracing about half of Wedgwood's original reproductions, that is, about a score, and gives full details of them which, with his comparative notes, and 25 excellent collotype plates, will be of the greatest interest and importance to collectors.

The general reader, too, will find this book fascinating, and if he has not already seen the vase in its carefully guarded corner in the British Museum, after reading Mr. Mankowitz's account of it, he will certainly make a pilgrimage to view this small but remarkable part of our national heritage.

E. M. E.

ENGLISH ART, 871-1100. By D. TALBOT RICE. (280 pp.+ 96 pl.) Oxford University Press. 37s. 6d.

Reviewed by C. C. Oman

A history of later Saxon art written fifty years ago would probably have started with Alfred, but would almost certainly have ended with the year 1066. It is now generally agreed that the year which was fatal to the Saxon monarchy did not by any means spell the sudden extinction of Saxon art. Disaster, indeed, came to the designers of their buildings, but the other types of artist found their skill fully appreciated by the conquerors. The real end of Saxon art was, in fact, round about 1100. If this much has been agreed, much remains in dispute, although the late Saxon period of art has been fought over by a small body of writers of quite exceptional ability. Professor Talbot Rice has been allotted easily the most difficult volume in the *Oxford History of English Art*. He begins with two chapters headed "Art and History" and "England and the Continent," and then gets down to treating his subject craft by craft. This means "Later Anglo-Saxon Architecture," "Early Norman Architecture," "Sculpture," "Ivories," "Manuscripts" and "Minor Arts." There is a good deal too much of the XIXth century in this division into the major and the minor arts. Though no one would dispute that the Saxons could build excellently when required, stone was not the medium in which they naturally sought expression. Similarly they seem to have been drawn more to miniature carving in ivory than to stone sculpture. Further, it is well to recall a protest raised by Lord Conway in *Archaeologia* twenty-eight years ago: "Just as the thirteenth century was the great age of architecture, and the fifteenth and sixteenth of painting, so the period from the seventh to the eleventh was a great age of *orfèvrerie*." It was, of course, inevitable that much more space should have been allotted to building and stone sculpture than to goldsmith's work which has almost disappeared, but the student should not have had to look for the latter in a chapter labelled "Minor Arts" towards the end of the book.

The contents of the architectural chapters are excellent and emphasise the various influences at work. The same can be said of the treatment of the manuscripts. The chapter on stone sculpture deals ably with a subject on which it is not yet possible to obtain agreement.

Professor Talbot Rice is inclined to attach less importance than do some other writers to the northern influences on late Saxon art. Whilst admitting the great importance of Carolingian and of Ottonian art, he regards the ultimate influence as Mediterranean rather than Germanic. The importance of Byzantine influence cannot be questioned, but some of his evidences of it simply will not do. Thus, he pounces on the well-known coin of Alfred with his head on the obverse and the monogram of London on the reverse, and sees Byzantine influence in both. Now there is no resemblance between the head of Alfred and that of the contemporary Byzantine emperors, say Basil the Macedonian. Monograms in Greek lettering were, he remarks, popular in Byzantine art, as indeed they were. He has not noted that monograms in Latin had been popular across the Channel in Merovingian times and that Charlemagne used a monogram on his coins. Writers on Anglo-Saxon art cannot afford to neglect the evidence of coins. The Anglo-Saxons lived right on the top of Roman Britain and the diluted Roman art which we see on their coins is not the result of Byzantine influence but of the hoards of Roman coins of the IIIrd and IVth centuries which must have been dug frequently. Real Byzantine influence is relatively rare and by no means derived only from the coins of the Eastern Empire. Some of the reverse types on English XIth-century coins suggest the borrowing of patterns from oriental textiles.

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SCHOLARSHIP AND CHARM

Reviewed by G. J. V. Bemrose.

ENGLISH PORCELAIN OF THE 18th CENTURY. By J. L. Dixon. *Faber & Faber. 30s. net.*

THE MASONS OF LANE DELPH. By R. G. Haggard. G. L. Ashworth & Bros., Ltd., Hanley. 45s. post free.

18th CENTURY ENGLISH PORCELAIN. By George Savage. Rockliff, 50s.

The recent spate of books on ceramics has been deplored in some quarters, but whilst it continues to give us works of such scholarship and charm as are here reviewed, we will welcome the flood with open arms. At the beginning of this century, books on pottery and porcelain were largely museum inspired. Even the collector-author discussed his prizes from the museum angle. The rare and costly were his obvious goal; taste and love of the ceramic for its own sake rarely troubled him. To-day the field of authorship has widened and, we think, gained in the process. Of these three authors one is an engineer, the second an artist and the third is a business man. All of them write from sheer love of subject and each manages to convey a delight which can hardly fail to prove infectious. Yet each has his predilections. For all his wide-ranging interests, Mr. Savage is a lover of porcelain figures. Mr. Dixon's brilliant but, dare we suggest, somewhat pessimistic essay proves him a latter-day Georgian. The nature of Mr. Haggard's assignment compels him to play the part of family chronicler, a task he performs with conspicuous success. Even so, they earn our praise and gratitude. In the time-honoured phrase—no student should be without these volumes.

Mr. Dixon's book is one that all lovers of XVIIIth-century porcelain will welcome, not so much for its factual value, which is wellnigh faultless, as for his relation of an art form to the society which brought it to life. We are warned not to expect any new criteria for the study of XVIIIth-century porcelain. The author's interests are manifestly elsewhere, but he succeeds in giving us a sensitive account of the principal factories of the period. The lesser concerns are treated rather summarily. Plymouth, Bristol and Liverpool, in particular, deserve fuller notice. The account of Caughley and New Hall which, between them, scarcely achieve a page of text, are woefully inadequate. The bibliography, admittedly short, likewise could have been extended with good effect. The author confines himself in the main to collections in London. Had he included the provinces, his list of documentary pieces would have been more representative. The illustrations are splendid and we are grateful for so many reproductions from the newly opened Cecil Higgins Museum at Bedford, which was reviewed at some length in APOLLO. Appendices on aids to attribution, marks, mannerisms, and factory styles are most valuable. The book is beautifully produced, but what will remain longest in our memory is Mr. Dixon's eloquent, but all too short, introduction.

Mr. Haggard, working over an untrod byway, has added to our knowledge of a family who had a far-reaching effect on XIXth-century pottery. As a result, his protracted researches have enabled him to correct many statements which have for long been current. The author does not permit himself a very lengthy consideration of "ironstone china" and its forerunners the hard white porcelain and bone china of Miles Mason, but he manages to convey much information on this and allied subjects that will be of value to the collector. When a full account of ironstone china comes to be written it will need to be related to this authoritative family history. The illustrations, eight of which are in full colour, have been chosen with skill and are excellently produced. A list of the factories occupied by the Mason family, together with the back stamps used at

various periods, will be found of use by the growing body of XIXth-century collectors.

The compendiousness of the last book is amazing, but it is no mere compendium from earlier works. Mr. Savage appears to have seen every important specimen of XVIIIth-century porcelain and to have subjected every known type to the ultra-violet ray lamp. His knowledge of the chemistry and physics of porcelain is impressive, and in one chapter he summarises for the collector all he needs to know about the flesh and bones of his inamorata. He is equally instructive when he deals with porcelain manufacture or with the mechanics of connoisseurship. The historical, biographical and stylistic approaches to his subject are all taken in his stride. In his appendices the author deals with the factories of Meissen, Sèvres and Tournai and their influence on early English porcelain. Notes on Welsh porcelain, Coalport, Battersea enamels, together with a brief consideration of forgeries and reproduction, are also included in the appendices. The illustrations are copious but not always good, and his anxiety to present his subject as generously as possible has led Mr. Savage into reproducing one or two horrors. Urania (Plate 55) is dreadful and Juno (Plate 46) almost as bad, but for an all-time worst commend us to the Bow lion (Plate 47). The author has his doubts, for he calls it "amusing." The core of the book deals with the subject factory by factory, and here Mr. Savage is at his most rewarding. No student can afford to be without this book, which must rank as the best and most comprehensive that has appeared in recent years.

ENGLISH PORTRAIT MINIATURES:
By GRAHAM REYNOLDS. 212+xv pages.
24 plates. Adam and Charles Black,
London. £1 1s.

Reviewed by Raymond Lister.

English portrait miniatures are justly famed as amongst the world's best examples in this branch of the fine arts. No other nation has quite equalled the amazing series of portrait miniatures poured out in such quantities by English artists from the time of Hilliard to the beginning of the XIXth century. Even to-day there is a school of miniaturists here more numerous and active than is to be found in any other country, though it would be rash to pretend that any of its members could hold a candle to the great names of the past. It is a pity, however, that Mr. Reynolds did not increase the scope of his work to deal with some of them. The opinion of such an authority would have been of inestimable value to the mid-XXth century miniature painter.

As an historical study the book makes fascinating reading, and it certainly gives the experienced collector a set of reliable reference notes with which to refresh his memory. For example, the author gives the following details concerning the lighting of Samuel Cooper's miniatures: "They are lit from high overhead, and to one side, so that the shadows of the eyelids fall upon the eyeballs, giving the half-ogling look which is almost like a signature by Cooper. This lighting brings out to the full the modelling of the opposed corner of the eye, emphasises the drawing of the nose, mouth and chin, and underlines all the marks of character, wrinkled cheeks and furrowed brows, common in that hard-living age. It also enables Cooper to observe the reflected lights cast upon the cheeks by the pendent sides of the periwig."

In future editions it might be a good idea to correct one or two lapses in the text. For example, on page 25 Isaac Oliver's signature (an I through an O) is described as being "like a Greek Psi"—it should of course be Phi. On page 108, in dealing with Bernard Lens, the author writes that "he made many self-portraits of himself." But these are small complaints against a book that within its compass is a valuable addition to the literature of the portrait miniature.

THE LIBRARY SHELF

NORMANDY DIARY. By LORD METHUEN.
Robert Hale. £3 3s.

Against the weight of the inevitable destruction and devastation of a total war there may be put into the scales certain amazing acts of preservation of our standards of civilisation, humanity and even of culture. Not least of these was the setting up in the middle of the last war, and as soon as the tide began to turn which was to make the Allies the invaders, of a magnificent organisation for the saving, salvaging, and protection of the monuments and works of art which would be involved in their operations. If Italy, France, Belgium, Holland and finally Germany were to become theatres of war this Monuments, Fine Arts and Archives Branch must be staffed by men of specialised artistic knowledge and outstanding personality.

It was a wonderful work. In the invasion of France and Western Europe the person in charge of it was Lord Methuen, who went to France in 1944 to continue the work on the field. It was a first-rate choice, and this sumptuous volume records the tremendous work achieved. As an artist himself he has been able to enrich the book with drawings and paintings and detail sketches to augment the wealth of photographs. The text consists largely of a personal diary and record which Major Lord Methuen kept and on which his official reports were based. It becomes thus a little more humanised than it might otherwise have been. More than a hundred pages of plates show photographs of the damaged—and sometimes of the repaired—buildings, whilst throughout the text there is the brilliance of the author's free architectural drawings.

It stands not only as a record of monuments but as itself a monument of civilised effort under the stress of war.

H. S.

ALEXANDER AND JOHN ROBERT COZENS. By A. P. OPPÉ. With 69 illustrations. A. & C. Black. £1 10s.

Reviewed by Horace Shipp

A really scholarly book on the work and theories of the Cozens was long overdue, and no one better than Mr. A. P. Oppé could be chosen to provide it. Not the least value of this volume is the inclusion as an appendix of Alexander Cozens's famous treatise, "A New Method of Assisting the Invention in Drawing Original Compositions of Landscape." This "Method," or—to use Cozens's own favourite word—"System," has since its inception been misunderstood and sadly misrepresented; and a valuable part of the present work is Mr. Oppé's clarification of it. The idea that Cozens advocated the splashing of fortuitous "Blots" which then could be translated into landscape is usefully refuted: Cozens was too much an artist to indulge any

such parlour game. His system depended largely upon the possession of a mind so saturated in the component elements of landscape that it could create the main masses in these Blots and then work out the conception. It is fascinating as an expression of abstract landscape rather in the Chinese fashion than in the copying of any specific natural scene. Mr. Oppé carefully analyses this and the other systems which Cozens so ingeniously (and often quite mistakenly) invented.

For the rest there is a detailed study of the lives and works of both painters. The research which lies behind the book is prodigious. We know practically nothing directly of the life of John Robert; but Mr. Oppé has tracked down every possible clue or reference in the letters and records of the time, and from these and the sketches has reconstructed his career. Needless to say, with such a connoisseur as this author the study of the pictures is as sensitive as it is learned.

If there is a fault it is that the mass of scholarship which has been packed into this book has precluded the author from writing it with that charm which such a subject suggests. One sighed for a few grace notes, to supplement and lighten his wealth of detailed fact and erudite theory.

JAN CHRISTIAN SMUTS. By J. C. SMUTS. Cassell, 25s.

Reviewed by Jon Wynne-Tyson

The official biography of Smuts is still to come and is now in course of preparation. His son, J. C. Smuts, has written, meanwhile, a personal biography of his father that conveys many intimate details which will naturally be absent from a work compiled by more (we may hope) impartial hands. Its value, apart from this, is not great, for it is difficult to place much confidence in a writer who is so glibly inaccurate concerning many national and international events, and so prone to use the clichés of the political platform in assessing their significance. This latter tendency, it is appreciated, may well be due to his desire to pass quickly over the background of Smuts's career in order to concentrate on the man himself, but it gives the book a superficial character that is to be regretted, while the Boer outlook of the writer may well convey to many readers that his father was tarred with the same brush to a greater extent than could be fairly claimed.

Whatever verdict history may pass on General Smuts, it will not be one that can conveniently be pigeon-holed; his character cannot be dismissed as belonging to any one type, any more than it could be painted black, white, or red, white and blue. He was a man of many parts, of different and even conflicting loyalties, and his career spanned so long a period that it is difficult, if not impossible, to assess within simple terms of reference his contribution to the history of our day.

As a statesman he showed a grasp of world affairs that on several occasions deserved more recognition than it received; as an internationalist he had the breadth of vision to support policies on which few men of his calling would be fit to pass judgment; as a nationalist he had the courage to question the conduct of internal affairs, even concerning matters on which Boer opinion was undivided; as a man of violence, he was capable not only of the routine atrocities of war, but even of condoning the death of natives who refused to pay the tax imposed upon them by the invaders of their country.

Like most great men, his faults and his virtues were many, and in the course of time these will fall into their due, if not necessarily rightful, place in the picture which posterity will paint of him. Even a biography marred by boorishness and bad taste has some contribution to that final assessment, and it can only be hoped it will be a salutary one.

THE AENEID OF VIRGIL. Translated
C. DAY LEWIS. Chatto & Windus.
21s. net

THE COLLECTED POEMS OF DYLAN THOMAS. J. M. Dent. 12s. 6d. net.

PURITY OF DICTION IN ENGLISH VERSE. By DONALD DAVIE. Chatto & Windus. 14s. net.

Reviewed by John Gibbins

With the decline of classical education it is nowadays a practical generalisation to ask from a contemporary translation of the classics the first virtues of readability and pace. Fidelity to the original and appositeness in the translation can only be judged by the classical scholar and for him the original should suffice. Professor Day Lewis states "All translation . . . (based) on the language of its own time will never begin to come near the poetic quality of the original." His rendering is easy to read with a flow of words that fit into the metre (a six stress line) without any sense of padding. It flows easily, and the odd colloquialism, though usually jarring when it occurs, is too infrequent to affect the general quality of ready words. Any reader who can read the loose line—a hybrid of verse and prose—by taking a section at a time will fully enjoy the classic tale, and appreciate, for the fluency and pace it gives, the deliberate conversational platitude of expression.

After reading Dr. Davie's book one is glad that the rules of poetry can only be formulated after the poetry has been written. Original talent has a staggering disregard for deduced canons, and yet always, by its own true instinct, enlarges rather than destroys. If the manner is considered more important than the matter, Mr. Thomas's metrics have a provocative fecundity—a threefold function of phrase within the line, of line within the stanza and of stanza within the poem. But his matter is so vehement as to make the manner, in its immediate impact, a processional vehicle for itself. He has a consistent voice, voluble and entranced with the physical delights of utterance. His verse excites by its ability to ring the changes on a constant symbolism without the repetition becoming laboured. He is a poet of the physical impact of the sea, of the natural world as it enraptured his childhood and youth, and of love as a mutual exchange of physical urgency. There are few modern poets so Elizabethan in their excitement of living and being, and if one feels that his headlong comments on private experience are too often obscure, his words have always the richness and supercharged volubility of his nation.

Mr. Thomas's verbal gusto seems to prove that the diction of English verse cannot be defined as pure or impure. The words of any poem are only good or bad inside that particular poem—in fact, the art of the poet, whether conscious or instinctive, is its own law. In periods of formalised art, such as the Augustan age in literature, there is, perhaps, some general level of conventional language that can stand up to such an analysis as Dr. Davie's. Strength of language, its muscular and applied resonance is always a part of Poetry. It is Versification that can be more readily dissected. Dr. Davie's sane book has much of interest in it for the student of literature and for those who prefer to tinker with the works rather than enjoy the locomotion. He wanders somewhat from the Augustans to Shelley, Wordsworth and Coleridge, and includes a chapter on Manley Hopkins. He draws on many interesting authorities to support his theories, and suggests many practical ideas of use to the writer. But such emphasis on the manner forces the conclusion that devotion to any creative art, as to love, should have no reserve. Hates and prejudices, and even blindness it may have: but a cold appraisal, however logical, informed or just, will always be insufficient for those who see in poetry a blooming of language and not a use to which language has been put.

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FOUR HUNDRED CENTURIES OF CAVE ART by the Abbé H. BREUIL. Translated by Miss Mary E. Boyle. 419 pages + 532 illustrations. Distributors: C. E. D. P. Montignac (Dordogne) and A. Zwemmer, Ltd., London. £7.

Reviewed by Kenneth Romney Towndrow.

The publication of a great life-work while its author is still alive is always a deeply moving occasion, and in this instance is more

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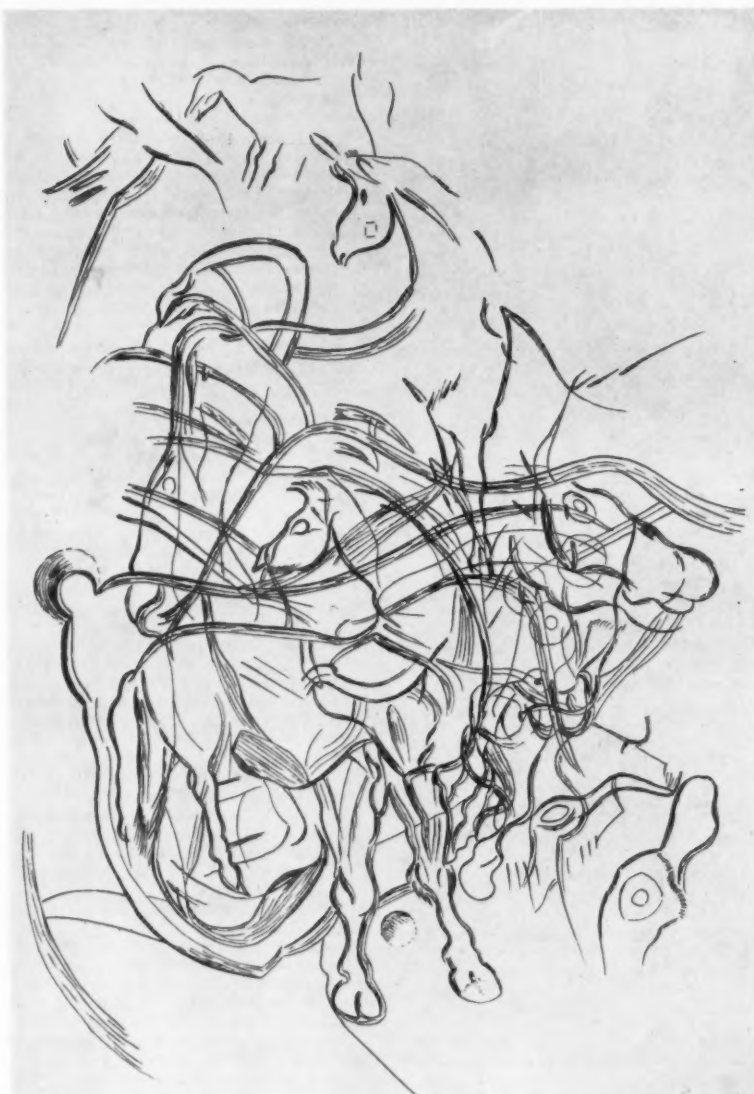


Fig. 1. Pair-non-Pair. Engraved panel of horse forms.

than usually so because of its record of unique value to the worlds of art, archaeology and ethnology. The Abbé Breuil, in whom rests the main credit for the modern conservation and interpretation of the European wealth of cave art, was born seventy-five years ago at Mortain (Manche) and has spent over fifty years of that life at his dedicated task. In fact his history as a distinguished scholar and inspired translator of Palaeolithic Art is the history of much of Modern Man's knowledge of that art. He was one of the group of devoted explorers who withstood the virulent attack, previous to 1902, of practically all scholars and the less authoritative but equally opinionated Press critics of the day. He concludes his Introduction to this omnibus volume of his

ment at the beginning of the century, of Altamira (Santander); La Mouthe (Dordogne); Pair-non-Pair (Gironde); Les Eyzies (Dordogne); Les Combarelles and Font-de-Gaume the field has widened to an unimagined extent, from Spain, across France to Italy, and no doubt discovery is by no means at an end. The Abbé lists no less than 32 sites in Spain, 63 in France and, thus far, only two in Italy.

One of the advantages of this large, impressive and yet unequally produced book, is its visual service in breaking down the average opinion that the so-called giants of the series, such as Altamira, Font de Gaume, Les Combarelles and Lascaux are the only sources of their remarkable art. Naturally we are

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given in this book a triumphant and richly illustrated analysis of the great painted ceiling of Altamira; of the wonderfully suave and even sophisticated painted frieze of animals at Font de Gaume; and of the "Minoan"-like delicate fantasy of the antlered deer, elongated horses and majestic bulls of Lascaux. But at least half the space available will be a revelation to the ordinary reader and young student of surprising treasures of engraving, painting, and sculpture that not only prove the individualistic genius of prehistoric man but, disconcertingly, suggest to us that those critics who have not been impressed by the originality claimed for the more advanced contemporary works of art are not altogether reactionary in the wrong way.

Here are weird nightmarish, mythical beasts, engraved at Tuc d'Audonbert by, one might well think, Julius Pascin; at Pair-non-Pair composite animal panels and friezes so evocative of Picasso that "Guernica" would hardly be out of place in the scheme (Fig. 1), while at Casares in Spain there are engraved semi-human bird-headed creatures that stalk the canvases of half a dozen admitted Expressionist and Surrealistic masters of to-day (Fig. 11).

An examination of the invaluable Bibliography shows exactly how little of its material has been available in English translation. The present volume is, then, not only a pious tribute, but the future source book for English-speaking students over the whole field of the subject as it now exists. It is, therefore, a serious criticism of the first edition of so important a book that not only is the translation inadequate, but that the proof-reading has been perfunctory. It would certainly have been possible to have retained the spirit of the Abbé Breuil's imaginative enthusiasm, revealed by his Preface, without leaving the English reader both confused and uninformed, and, factually, it is inexcusable that a serious error in printing should have remained unchecked in the first paragraph in the main text.

The book is very completely illustrated by both drawings and photographs of quality, but as this will be a much handled work, it might perhaps have been more practical to have avoided the convention of bleeding the plates off the page, as, in general production, it would have been wise to have chosen a dark strong binding instead of a pleasant natural canvas that will show every mark.

In general plan the book is easily accessible



Fig. 11. Casares. Semi-human engraved figures.

to broad reference, but, in detailed use, is forever handicapped in this edition by the lack of an exhaustive index. Again, there are two useful relief maps, reproduced in monotone and listed in the Contents not under *Map*, but under the general title *Colour Plates*. Finally, there are five plates in colour, of which one (Fig. 409), a useful and amusing guide to the Spanish Caves, is not listed under any heading.

The necessity for these criticisms is to be regretted in a work so important and otherwise well and richly executed.

THE ITALIAN PAINTERS OF THE RENAISSANCE. By BERNARD BERENSON. With 400 illustrations. Phaidon Press. 30s.

Reviewed by F. M. Godfrey.

Mr. Berenson's profession *de foi*, first published between 1894 and 1907, and now for the first time appearing in brilliant raiment as a tribute to the writer "and in appreciation of more than a quarter century of friendship and co-operation in the field of Renaissance-Painting between Bernard Berenson and Samuel H. Kress," is historically a product of Victorian and Edwardian days. Strange indictment and paradox that the man who has done most to guide the modern consciousness to a true appreciation of the four underlying principles of great art—form, movement, space, colour—and towards the distinction between mere illustrative and decorative elements in art, has his roots in an era of growing materialism and unbounded belief in progress. But the only trace of Victorianism in Mr. Berenson's book, that which there is no more consequential piece of aesthetic law-giving in our time, is in the unrelenting enthusiasm and in the unfettered optimism that inspires his pages. The concluding sentence of his essay on the Venetian painters offers a clue to the writer's spirit: "We too believe in a great future for humanity and *nothing has yet happened* to check our delight in discovery or our faith in life." (N.B. Written in 1894!) The italics are ours.

Nor is his concept of the Renaissance as the great liberator of the individual, with the express purpose of furthering human happiness and "the welfare of man as the end of all action" in contrast to this belief. This Bostonian scholar with his childlike faith in the best of all possible worlds, who as a youth had gone to Florence to study in all its aspects the art of the Renaissance, firmly believed that this vaunted period of the European past was at the root of all human progress. In this ascending line of human achievement Leonardo da Vinci formed the absolute apex. No realm of speculation, no form of human energy was alien to his touch, "and all that he demanded of life was the chance to be useful." It filled the writer with ardent enthusiasm to think that he too formed part of this human family and its "wonderful possibilities." This is how the young Victorian looked upon the world and its breath-taking potential on the morrow when he set out to write the most disinterested, the most rational and the most inspired dissertation on the underlying principles as well as on the finest flowering of Italian art between 1300 and 1600.

We need not here recapitulate such principles as all the world has since learned to apply to the period of art which began with Giotto and Duccio, soared to its height in Botticelli and Michelangelo, in Titian and Giorgione, and declined to the sweetness of the Milanese or the naturalism of the Caravaggesque. A naturalist Mr. Berenson defines as "a man with a native gift for science who has taken to art." There are many statements quite as memorably epigrammatic and others as poignant and inimitable as ever was the lilt of Pater's poetical prose. Can you look at the angel's white mantle in Simone Martini's Uffizi "Annunciation" without

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murmuring to yourself that it is "as if you were seeing the young sunlight on driven snow"? Or will Crivelli's mystic Gothicism ever reveal itself without its "strength of line and metallic lustre," suggesting to you "a piety as wild and tender as Jacopone da Todi's"? Or look at the sustained enthusiasm of the Duccio page (96), or the words of wisdom upon movement and life-communicating energy of Pollaiuolo's nudes (61).

Rarely has a scholar like Mr. Berenson laid down his principles in his youth and adhered to them over a long lifetime without marked deviation. For in his latest book on Piero della Francesca he takes up the thread which he spun more than fifty years ago: that great art is impersonal, unemotional, mute; that facial expression is unnecessary, a hindrance rather than an asset, and that the purpose of figure art is *presentation* and not *representation*. All these ideas which the octogenarian has so powerfully re-stated were already contained in this book to which the Phaidon Press have now put their stamp of immortality by producing this most sumptuous edition at a price so moderate.

ITALIAN MAIOLICA. BERNARD RACKHAM. The Faber Monographs on Pottery and Porcelain. 30s. Pp. 35 x xvi. Four colour plates. 96 pp. of half-tone blocks.

Reviewed by George Savage.

Mr. Bernard Rackham was the obvious choice to contribute an assessment of Italian maiolica to the Faber series of Monographs on Pottery and Porcelain. His task has been completed with the care and scholarship which we have come to expect from him. To compress this immense subject into so small a compass is no mean feat, and the carefully chosen illustrations admirably support the text.

The addition of tin oxide to the glaze to provide a white surface for decoration was an ancient practice in the early days of Italian

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maiolica, the process originating—it is said—in Assyria about the Vth century B.C. But the Italian potters took it and carried it to new heights of achievement which have not since been surpassed. The great days of maiolica, however, lasted little more than a century, and Mr. Rackham devotes a scant three and a half pages to productions after 1550—an entirely reasonable allocation in keeping with the artistic importance of later productions.

Maiolica, at present, is a somewhat neglected study. This is most undeserved, but the last few decades have seen the in-

suffice. Mr. Rackham appears to agree. On one or two occasions he has lapsed from standard practice and has referred to illustrations directly.

MONASTIC SITES FROM THE AIR.

By DAVID KNOWLES and J. K. ST. JOSEPH. 130 illustrations+281 pp. Cambridge University Press. 55s.

Reviewed by C. C. Oman.

The value of air-photography as an aid to the study of prehistoric and Roman remains has long been recognised, but Dr. Douglas Simpson's *Castles from the Air* (1949) was the first book to make use of this technique for illustrating English medieval remains. He had a comparatively straightforward story to tell, so that he was generally able to choose his subjects from really fine examples. The authors of the present work have, on the contrary, set themselves the ambitious and difficult task of illustrating English and Scottish monastic remains order by order. The photographs were taken by the R.A.F. under the direction of Dr. St. Joseph, and the commentary has been written by Professor Knowles. No surer guide to British monastic life could have been found, and the character of each site and its history subsequent to the Dissolution clearly explained. The importance of the book, however, really depends on the extent to which the use of air-photography allows us a better comprehension of monastic remains than is to be obtained from the old ground-level views and plans.

It is not necessary to emphasise that such sites as Durham, Worcester and Fountains are as easy to understand from the air as from the ground, even though the beauty of the buildings is lost through looking at them from a point of view from which they were not intended to be seen. The secondary sites, especially where they have been excavated by the Ministry of Works, come out very well. Dr. St. Joseph's principal victories have been with some of the minor remains. The prize should go to the view of the little Cistercian house of Robertsbridge, where the foundations show up clearly through the turf. The views of Bardney (Benedictine) and Thetford (Cluniac) are more valuable than a visit to the site where it is easy to get confused by the low levels of the remains. On the other hand the view of Gloucester should have been taken from the cloister side, whilst we could have spared the views of Waverley, Cockersand, Topholme and Godstow, which add nothing to our comprehension of these unimportant sites.

It is notorious that some orders have left behind plentiful remains, whilst others have vanished almost without trace. In the case of the friars, the scantiness of remains is due to the fact that they operated mainly in towns and the sites of their buildings were soon redeveloped. The illustrations of friaries have had to be chosen from amongst the rare rural houses, and the results have been good. Regulations about low-flying precluded the photographing of some of the best of the urban friaries, such as the Dominicans at Norwich.

The most severe gaps in our knowledge of English monastic planning is the disappearance of the houses of the Gilbertines, the only English order, and one which followed the unusual practice of having communities of nuns and canons sharing the same buildings but rigorously separated. Never numerous, their houses were sometimes fairly important, and the church at Sempringham was as large as Ripon Minster. Four Gilbertine sites are illustrated, but unfortunately the only photograph which is at all easy to understand is that of Mattersey, a house which only had canons. The equally rare Carthusians have fared much better. Mount Grace is as easy to understand on the ground as from the air, but Beauvale and Hinton are much more comprehensible from above. An up-to-date

survey of British monastic remains has long been overdue, and this book will be of permanent importance for showing how these monuments were in 1948-51. It is satisfactory to note that few of the more extensive sites are now being poorly maintained.

TITIAN: DIANA AND ACTAEON. By E. K. WATERHOUSE. Oxford University Press. 45s. 6d.

Reviewed by F. M. Godfrey

In his Charlton Lecture on Art (delivered at King's College in the University of Durham, Newcastle upon Tyne), Mr. E. K. Waterhouse strikes an interesting comparison between Titian's early mythologies, painted for Alfonso of Ferrara, of which our National Gallery "Bacchus and Ariadne" (1523) is one, and the poesia of "Diana and Actaeon," painted in 1559 for King Philip of Spain. The author of this exemplary study in iconography perceives a fundamental change of mood as well as of compositional scheme in the two groups of pictures. The "Ariadne" aspires to the principle of classical relief, where up-rights and horizontals prevail; the "Actaeon" is essentially baroque in its floating movements and descending lines. The temper of the Bacchanal is joyful, that of Actaeon tragic. Before arriving at his main thesis Mr. Waterhouse gives a valuable survey of other masters who treated the Ovidian fable of Diana and her nymphs, surprised by Actaeon, while bathing in a woodland glade. These were painted upon lost wedding chests and plates, cassoni and deschi, by Tuscan masters, but also by Giorgione, as Ridolfi recounts. Easel-pictures by Parmigiano, Veronese and Battista Franco also favoured this subject. But only Titian succeeded in recreating the old story and its implied moral "in terms of the human form."

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Drug Pot. Painted in dark blue and purple. Height 9½ in. Florentine; second quarter of XVth century. Fitzwilliam Museum, Cambridge.

creasing adoption of what has been called the "Sung standard," which places emphasis on refinements of form rather than on decoration. Maiolica suffers, too, from the XIXth century adulation of the *istoriato* style which, despite Mr. Rackham's persuasive defence, is, I feel, too often more suited to other mediums of expression.

The elaborate receding perspectives, for instance, to be seen in the dish by Nicola Pellipario, *The Finding of Moses* (Plate 71a), although superbly executed, is an example of what should not be attempted in ceramic decoration. The use of an architectural setting, such as this, serves to emphasise the lack of relationship between dish and subject. The latter seems to have been, originally, a rectangular composition which has been distorted to fit. *The Martyrdom of Saint Sebastian*, from Faenza (Plate 54) is on a rectangular tablet, however, and questions of whether or not the decoration is appropriate to the shape do not arise. Comparison of the two suggests that the *istoriato* style is a compromise in which both shape and decoration have to be considered, and both lose something in the process.

The later use of metal-work as an inspiration was not, perhaps, entirely happy. Possibly this is due in part to the exuberance of the Renaissance goldsmith, but maiolica with this kind of parentage is seldom very successful.

The earlier examples illustrated by Mr. Rackham, such as the superb Florentine drug pot (Plate 4), reproduced above, and some of the earlier jugs, exhibit a much greater comprehension of first principles, preserving a proper balance between form and decoration.

Seraffiato is represented by some ten examples, of which the earlier are the more pleasing, the later being somewhat involved and over-crowded.

This is an excellent opportunity to suggest that it would be a small but useful improvement if later volumes in this series carried references to plates in the text rather than as footnotes. This is open to objections, but the present method is clumsy and irritating, needing two references where one would

MUSIC: The Invisible Art

BY P. J. INMAN

THE relationship of music, the one invisible art, to what we call its sister arts of form is obscure to-day because we can accept no theory of beauty, natural as well as *artful*, as universally valid. Apart from the obvious differences of medium and technique between the several arts, there are at the moment the wildest divergences of style and intention inside any one. Comparisons between artists working in different media are both difficult and dangerous, but whereas it would be impossible to find in any other art a parallel with Mozart, it might with some reason be said that Debussy is closer to a painter like Monet than he is to Elgar, for example, or, to search among the moderns, that Schoenberg has more in common with the work of Kandinski than with that of Richard Strauss. For expression, which was once a fairly low common factor of the arts, has come to mean self-expression, which has encouraged the entry into works of art of idiosyncratic and neurotic material, so that the artist's freedom is menaced almost as much by his own self as by external forces. But just because there is a fundamental connection between the arts it is important not to see parallels in works whose creators happened to share a type of personality, or a similar sense of humour, such perhaps as Paul Klee and Eric Satie. As for the connection, it was last fully understood by the mediævals, though Keats echoes their views in his remark that "the excellence of every art is its intensity, capable of making all disagreeables evaporate from their being in close relationship with beauty and truth."

St. Thomas Aquinas somewhere states the three principles governing the mediæval theory of beauty, *integritas*, *consonantia*, and *claritas*—the perfect copy of the idea, the perfect harmony or proportion of the parts, and the perfect radiance of the whole. The idea which it was so important accurately to represent was clearly not any self-conceived idea, but that of the "ideal" beauty, not the personal experience so much as that of the religious and social life which found beauty to co-exist in and with goodness and truth. St. Thomas gives the formula whereby Keats' effect may be achieved, for art and religion were simply different faces of the social personality, and works of irreligion

could never be works of art precisely because they could not participate in the ideal beauty. Now these theories were first propounded before Western music really existed; St. Thomas was born not long after Perotinus, its first master, so that it is improbable that his views were intended to apply to music at all. That they fit it so well affirms the "close relationship" between visual and invisible art by asserting that their common intention is to exist as acts of praise springing from a sense of the mysterious symmetry of all things.

Even if this view is acceptable, it is necessary to emphasise the differences of approach inherent in the media of the individual arts. Music suffers from, or gains by, its peculiar psychological position. When we experience or imagine anything we tend to do so by *seeing* it; so that a clarinet player, asked to describe his instrument to an aboriginal would almost certainly begin, as do most of the reference books, with the information that it is cylindrical. Music clearly demands the least visual imagination of all the arts, especially now that poetry (much of whose imagery is, in any case, visual) is read rather than heard. True, some people have claimed to derive as much satisfaction from reading a score as from hearing it performed, but the appeal even to them would be an auditory one. Moreover, quite a lot of our listening is to language, so that the effect pure sound may have on us might be rather like that of a sunset on a man who had just spent twelve hours with his eyes glued to the latest economic survey. By obliging in us what is not easy to achieve, the suspension of one sense and the relaxation of another, both of which are in constant practical use, music can convey a spirituality equalled by no other art. That this is not generally recognised is shown by the number of people that ask what such a piece may represent, or what it may mean.

True, there has been a trend during the last hundred years or so towards the very position these people, by implication, adopt, a tendency on the part of composers to refer more often in their music to outside influences, to literature, to the fine arts and to events in the world, though not the "world of poetic sound," as Pater called it. A distinction can already be made between the purely formal and sensuous instrumental works of Bach and, say, the "Eroica" symphony, with its deleted inscription to Napoleon, its funeral march, and the theme of its last movement borrowed from the ballet *The Creations of Prometheus*. And only a few years separate Beethoven, who had himself composed a disastrous "Battle" symphony, from Berlioz, the genius, or evil genius, of programme music, of whom it has been said that he introduced the baser emotions into music. By the end of the XIXth century Strauss was producing representations of music critics in *Ein Heldenleben* and of sheep in *Don Quixote* for an orchestra which was becoming rather like a sound effects department. It may be of incidental interest to some to note that so far as can be ascertained nobody has ever objected that the sheep

music does not sound exactly like sheep.

Most of the song literature testifies that music can at times consort profitably with other arts, but only at times. If we examine its relations with the visual arts we shall be discouraged: there is one example, Mussorgski's "Pictures at an Exhibition" of a splendid work being inspired by what was, by all accounts, a mediocre art show, and many more examples of very mediocre music being caused by paintings, Rachmaninov's "Isle of the Dead," after Böcklin, for instance, and some Botticelli pictures coloured up by Respighi. Even the ballet, which is in a sense music given flesh, has added nothing of significance to it, if the works of Stravinski and Falla are excepted.

This is not to say that all of Berlioz' successors have been inferior artists: there is the instance of Liszt, and here is a recent English programme work, the *Belshazzar's Feast* of Sir William Walton, which is brilliantly and almost visually exciting without losing any of its musical integrity. But an art which has developed so rapidly from its rudiments into a vehicle capable of conveying not only the simple emotions but also the most complex states of mind and feeling is inevitably debased by being employed as a spice to other media.

Music, like the other arts, has been passing through a revolutionary period which is not yet over, and predictions about its future directions are impossible. One hint only can be given, for unlike the other arts, its true classical period has remained for some centuries almost unknown, even uncharted, the word "classical" being commonly used to denote a period of almost excessive organisation and ornamentation which was very far from any primitive origins. The discovery of the full heritage of music has already produced striking results, but just as the fine arts are becoming more confined to museums, it has yet to escape the tyranny of the concert hall, and enter into the daily lives of its adherents. Debussy may have had this in mind when he makes Bach say to Beethoven in *Paradise*, with reference to concert halls:

"My little Ludwig, I see by your somewhat crumpled soul that you have once again been in disreputable places."

This has taken us some way from our original argument, but talk about one art in terms of another is sufficiently common to be dangerous, so that certain reservations have had to be made. But just as the spirit of the age is impressed on its works of imagination, so the rather less ephemeral spirit of man joins the cave drawings of Rhodesia to the symphonies of Mahler and the visions of Giotto to those of Beethoven. It is the quality of spirit in its simplicity which is the final criterion of art, and no technical cleverness ever simulated it successfully. When Meredith speaks, through one of his characters, of "hearing ideas" in music, it is fairly certain that those ideas could have been expressed in words or forms or colours; but however different the apparent results the ideas themselves would remain, behind and beyond the expression of them, the same.

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BOOKS ON MUSIC

BENJAMIN BRITTEN. A Commentary on his works by a group of specialists. Edited by Donald Mitchell and Hans Keller. Rockliff. 30s.

Here is a living composer who is, marvellous to relate, almost without detractors. Perhaps his melodiousness and spontaneity, his dramatic sense and wit, allied to a consummate musicianship, have charmed away all doubts about him. The editors of this study, who are working hard to become the *enfants terribles* of music criticism, which, according to the dust-jacket, one of them started in 1947, certainly entertain no doubts at all. In the examination of "every facet of his genius" one may permissibly feel that the authors make even the musical examples, of which there are many, insist too much on the fact of Mr. Britten's genius. Any lurking suspicion that it may not yet have produced the work of real sublimity expected from it, a work of range and depth of feeling, is dismissed by Mr. Keller with a handful of cautionary quotations from Mozart's day accusing that composer, among other things, of frivolity and superficiality. His paper making (frivolous and superficial?) comparisons between Mozart and Mr. Britten will nevertheless interest those whom it will infuriate: most of the rest of the book is filled with solid and serious criticism which demonstrates how much the coherence of Mr. Britten's music has depended on his sense of structure and form, and Mr. Paul Hamburger shows how this sense was present and functioning

at the birth of so early a work as the Phantasy quartet, first performed in 1934, when the composer was 19. It is only fair to say that these studies presume in the reader a certain knowledge, if not of music, at least of its technical jargon, and this makes it the more unfortunate, again for the general reader, that the Earl of Harewood's biographical chapter could not have been expanded. As it is, the main source of biographical information concerning Mr. Britten remains the short book by Mr. Eric Walter White published some years ago by Boosey and Hawkes. The recent study supplants it in most things, is excellently edited and produced, and contains every possible index, bibliography, and discography that scholasticism could conceive. P. J. I.

PLEASURES OF MUSIC. Edited by Jacques Barzun. Michael Joseph. 21s.

Anyone who buys this book and cannot appreciate its pleasures will have turned his back upon the pleasures of reading entirely. For here is a volume of jottings from the presses of four centuries about what Dr. Barzun calls "the partner of religion, war, royal pomp, and ostentatious leisure"; here are the tales of its growing up, from Cellini, who felt at first only the greatest dislike for the flute, and who experienced the low regard in which musicians were held, an estimate which it needed many centuries to revise, as is testified by the story told about Liszt on one of his English visits, that it seemed "a shame to put a fine man like him at the piano." Here, too, are the *causes célèbres* of an art whose partisans have quarrelled among themselves no less than their

colleagues in other arts—the neurotic doubts Nietzsche had about Wagner, and Hugo Wolf's long pursued vendetta against Brahms. Here are critics' follies, the portentous wisdom of professional philosophers, and great composers with malicious senses of humour that belong, almost, to music-hall. It may be, indeed, that writers on music have always felt that their occupation lacked real justification, and have accordingly taken refuge behind a front of defensive jesting. The editor's introduction may convince us that this is no more true of music than of the other arts, but his selection has included much writing of this sort, of a tradition that stemmed from Heinrich Heine and which was inherited by Debussy and Bernard Shaw, who believed he could make music criticism readable, even for the deaf. There is also Berlioz, on whom Dr. Barzun has already written a remarkable book, with his tales supposedly told to each other by members of the Opera orchestra during the duller works of the repertoire. That all these writers felt deeply about music can only be detected by the occasional bald statements of judgment they allow themselves and what is implicit in their constant flagellation of mediocrity and amateurishness. But they are not all, for the book has room also for fiction, memories and criticism by such imposing figures as Voltaire, Stendal, Schopenhauer and Tolstoy, and passages from the famous journal of Eugene Delacroix—"my chief concern for a week at a time is a melody or a picture." May music criticism be always as fresh, as intimate and as penetrating as Dr. Barzun has it seem. P. J. I.



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BARON ENCORE. Collins. 42s. net.

Reviewed by Cyril Beaumont

This book, a companion to *Baron at the Ballet* published two years ago, differs from its predecessor in both its range and its chronology. The first book was a selection from the ballet photographs taken by Baron, during fifteen years, of established European companies and such visitors as the American "Ballet Theatre" and the French "Nouveaux Ballets de Monte Carlo," and the "Ballets des Champs-Élysées," while exotic dancing was represented by a single (but how magnificent!) colour photograph of Ram Gopal in his "Golden Eagle" dance. The studies in the new volume, excellently reproduced, belong to the last two years, while there are new sections devoted to the Paris Opéra Ballet, the New York City Ballet, the Festival Ballet, the Royal Danish Ballet, the last-named taken in Copenhagen, since that company has still to visit London, and many distinguished representatives of exotic or non-ballet dancing, for instance: Indian—Ram Gopal, Kumudini, Chatunni Panicker, Mrinalini Sarabhai; Spanish—Carmen Amaya, Nila Amparo, Antonio, Carola Goya, José Greco, Pilar Lopez, Alberto Lorca, La Quica, Rosario, Elvira Real, Manolo Vargas, Roberto Ximenez; African—Kathleen Dunham, Pearl Primus. In addition, there is a gallery of individual portraits which seek to preserve for posterity something of the quality and style we associate with certain well-known ballerine.

Arnold Haskell is responsible for the admirable choice of photographs, a formidable task, considering Baron's annual output. Haskell, too, has contributed a lively introduction, and prefaced each section with an informative commentary on company or dancer.

This collection is not an album designed to evoke the enthusiasm of "fans," but a series of excellent camera studies in which Baron has sought to capture the mood of a vital moment in a ballet, or a characteristic pose or movement of the dancer concerned. Examine, for instance, the admirable series of Chauviré, as Giselle, which not only vividly recall those bitter moments of disillusion and anguish which precede the "Mad Scene," but are in themselves an education in mime. Look again at the study of Amparo and Greco in a Flamenco number, which positively crackles with the explosive heel-taps of the two dancers, varied with the soft wish of Amparo's flounced skirt as the couple move to the feverish pulse-like beat of palms clapped in rhythmic unison. How lovely is Fonteyn as "Odette"! How elegant is Shearer as "Aurora"! How nautically gay is Blair snapping into his horn-pipe from *Pineapple Poll*! But I could continue for pages, picking out picture after picture for some special quality.

Baron's photographs are in the main posed rather than taken "in action." It is argued that the latter is the more valuable, since it records the dancing as actually seen by the spectator. But, although it is said that the camera cannot lie, action photographs frequently record movements too rapid for the eye to see, sometimes unæsthetic stages of a movement in progress. Again, photographs taken during a performance generally offer too strong a contrast in lighting—intense blacks opposed to areas of white or pale grey.

I imagine that the majority of Baron's studies were taken either during a photo-call or in his studio, with the lighting specially arranged to suit the subject. Yet Baron's choice of pose or situation is obviously governed by his knowledge of the actual stage performance. In the sphere of photography Baron is indubitably an artist. This fact is proclaimed in his sense of selection, the manner in which he composes every picture, with its careful arrangement of tones, and in his flair for dramatic values.

The publishers are to be congratulated upon the care and taste with which they have produced this volume.

MOZART IN SALZBURG. By MAX KENYON. Putnam. 21 shillings.

Reviewed by Alain Wolff

The Mozart literature, like the population of the East, goes on growing, though most of the sources ever likely to come to light have been known a long time. The first biographer of any consequence, G. N. von Nissen, was in a fortunate position with regard to these because he happened to marry Mozart's widow, and to share with her a passion for his predecessor. There are also innumerable biographies, of which Otto Jahn's is the most monumental. Modern research will not be pacified.

Mr. Kenyon is a brave man to enter these lists at all. He is braver still in trying to separate Mozart's life in Salzburg from the rest of it, though he has saved himself writing a far longer book. The fact is that the early life of the composer was so often interrupted by journeyings around the Courts of Europe, giving displays of virtuosity or, indeed, of any musical idiocy that might advance his cause, for his father, whose ambitions for himself were largely frustrated, yielded to even bolder ones for his son. Thus Mr. Kenyon's study is arrested at the end of almost every chapter, while Wolfgang Mozart is in London, or Italy, Mannheim, Paris, to none of which is it possible to follow him. Only the music written in Salzburg, or perhaps, for its citizens, can be examined. For the rest, the book is full of references to Salzburg life and anecdotes about it, the complications of the War of the Bavarian Succession and the invasion of the Italian taste, with its phalanx of *castrati*. It is strange that Mozart, who spent some of his formative years midway between Germany and Italy, and who combined the musical idioms of both countries in his works, should have been so stifled by the atmosphere of Salzburg. It is surely possible that his father's interventions and commands, even when he was of age, were still more tiresome and more possessive than Mr. Kenyon seems to think. And was not the Archbishop Colloredo less well disposed towards his servants than one would gather from this book? He had other things to occupy him, no doubt, and gave the Mozarts, both of whom were in his service, ample leave of absence. But on one occasion this leave was only extended because the Archbishop himself was detained away from his See. Could he afford to risk offending his more powerful neighbours by denying them their entertainment? His cantankerous treatment of his *Konzertmeister* ended in the famous kicking of Mozart by Count Arco, which, though it did not happen at Salzburg, Mr. Kenyon so relishes as to give the incident a full appendix.

Mr. Kenyon's pronouncements on the music, however, are wise and pertinent, though they are by now a little conventional. He is at home amongst the keyboard music, but he does not allow himself enough musical examples. His worst fault lies in his writing, which is often inept or unnecessarily complicated, and packed with figures of speech. Also, can a divertimento be "fitted" with a march? And the rondo from the Haffner Serenade, he says, "may be heard in modern restaurants." Perhaps the study of Mozart will lead its followers even there.

MUSICAL COMMENT

ON THE SOUTH BANK

There can no longer be said to be a dearth of good concerts in London, especially since the Royal Festival Hall has become a sort of gourmet's club for the music-tasting public, but this admirable condition would be barely possible without the comparatively carefree enterprise of the B.B.C., whose Symphony Orchestra still plays as well as its conductors want. On January 28 two symphonies by the veteran Sibelius, his third and fifth, surrounded the Violin Concerto by Alban Berg, played by Belgian Andre Gertler. In both the symphonies Sir Malcolm Sargent brought out playing which was remarkable for its sonority, which is what the adherents of Sibelius seem to like. The Berg Concerto, a work of emotional tone and poetic inspiration, was accompanied in much the same style, and much of its instrumentation got lost in what was, except for the soloist's part, a blurry and insensitive performance. In addition, it was surely unnecessary to repeat in the programme Sibelius' silly joke about Berg being Schoenberg's (his teacher's) best work.

Another veteran, Pierre Monteux, had charge of the orchestra on the 11th February. If his rendering of the Mozart "Prague" symphony was not, with its occasionally dangerous *tempi* to everyone's taste, nor was the music of Milhaud's *Protee*. But how marvellous, afterwards, was Suzanne Danco's singing of Ravel's little known song-cycle *Scheherazade*, an early work of his which predicts his future, and the spacious, loving reading of the "Enigma" Variations, which might have been a revelation to those conductors who have mangled this work for year after year. Pierre Monteux has been in San Francisco for twenty-five years, and there has been little opportunity to hear him in Europe: the B.B.C. would be doing a further service by inviting him back here as soon as possible.

Another welcome visitor to London has been Paul Kletski, who on February 15 commanded the Royal Philharmonic Orchestra in a programme made up of symphonies—classical, romantic and contemporary. Mozart's 40th in G minor, supposedly the most personal of the forty-one, was cleanly performed by a greatly reduced orchestra, so reduced indeed that though the middle voices were really audible, the bass line lacked

the punch needed in parts of the work. Honegger's Symphony for Strings, his second, shows his aggressive, logical movement at (very nearly) its best. Mr. Kletski seemed most at his ease in the Brahms in C minor, whose full-bloodedness does not, however, demand that the famous theme of the last movement should be taken as a continual *accelerando*.

THE APOLLO SOCIETY

Save that we both pour our libations to *Apollo Musagetes* the Apollo Society and APOLLO Magazine have no real link; but lovers of art should be lovers of the arts, and this excellent group serves poetry and music by organising recitals of these sister arts. In the intimate Recital Room of the Royal Festival Hall on the third Sundays of the months of February, March and April these have been arranged. On February 15 Catherine Lacey and Christopher Hassell were the readers, and Joan Davies the pianist; and it was, indeed, a refreshing experience. Groups of poems, punctuated by piano solos which harmonised with their moods respectively of Music itself, of Portraits, of Human Love, of Divine Love, and of contemporary Irony, yielded a charmingly balanced programme. Perhaps it leaned over a little to frivolity, and the burlesque of Carroll's *Hiawatha's Photographing* could have been replaced with something as good as Auden's *The Unknown Citizen* or Henry Reed's *Naming of Parts*. Happily there is no poetic sacro-sanctity or "elocution" about these recitals. The programme can embrace Francis Quarles and Ogden Nash, and the basic mood be finally restored by a sensitive playing of *L'Amour de Moy*, whose unknown XVth century composer speaks the language of pure beauty. H. S.

MUSIC FESTIVALS

The idea that lay behind Bayreuth has propagated itself widely. During 1953 at least twenty major Music Festivals will take place all over Europe, from Helsinki and Bergen to Bordeaux and Perugia. Some will be specialised, such as the Contemporary Opera in Berlin and the Ballet at Copenhagen: others will devote themselves almost exclusively to the works of a single composer. At Bergen to Greig and at Helsinki to Sibelius; Richard Strauss will take possession of Munich for a time, and for the benefit of the classically minded Mozart has to himself a series of what appears, on paper, to be delicious concerts at Strasbourg. Nearer

at home are the more general Holland and Edinburgh Festivals. Anyone who has visited any of these Festival cities before will know that music is by no means the only entertainment to be had in them, for the whole cultural achievement of the area is always liberally on show. They represent the sort of intensified life among the arts we imagine was enjoyed by, say, the Florentines of the Renaissance.

A GRAMOPHONE NOTE

Joseph Haydn wrote the six String Quartets which we know, from the first London and Paris editions, as Opus 17, when he was thirty-nine, so that they may, considering the longevity which some have said to be his greatest virtue, be considered as early works. They certainly date from a time when the form which unites the quartet and the symphony was in its infancy; indeed it was Haydn who nourished it and brought it to maturity. The Nixa company is engaged upon the recording of all his string quartets, an intention which deserves the highest praise and support, for previous records have been few and far between. These six quartets are recorded by the Schneider players of the Haydn Society of Boston, a very dynamic team indeed. All the quartets contain four movements, with the minuet appearing before the slow movement; they contain music of the utmost originality which, here and there, is made, on these records to prophesy the quartets of Beethoven and Schubert. The Schneider Quartet is apt to be impatient of the 3/4 movements, but giving them the proper character of their rustic-like inspirations, while the Adagios form part of the wonderful tradition of slow movements in which all the composers of the Viennese school shared. It is only very rarely that this music falls into the commonplace, or seems to have been too hurried. The first, fourth and sixth quartets are the most interesting, and as two of these fall on one disc, HLP 13, this can be recommended to those who do not wish to buy the whole set, HLP 13-15. The recordings are well balanced on the whole, though the tendency of the violins to screech must be overcome.

MUSIC DIARY

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FURNITURE. A pair of Louis XVI giltwood bergères and a settee covered in Aubusson tapestry and with carved frames, made 150 gns. at Christie's. In the same sale a large kingwood library table with a leather-covered top and ormolu mounts, 7 ft. 3 in. wide, 80 gns. In another sale a pair of Chippendale mahogany armchairs, with waved top rails and interlaced splats slightly carved with scrolls and foliage, the stuffed seats with *petit-point* covers with figures in landscapes, 105 gns. A Sheraton mahogany sideboard with a shaped front and fitted with drawers and a cellaret, 70 in. wide, 145 gns. A Georgian mahogany pedestal dining-table with twin pedestal supports and two extra leaves, 8 ft. long, 120 gns. A set of four Adam-painted armchairs and a settee, with shield-shaped backs and concave arm-supports, the settee 6 ft. 6 in. wide, decorated in white and gilt, 110 gns. A single George II mahogany chair with scroll uprights, waved top rail and a plain shaped splat made 30 gns. Three George I mahogany chairs and an armchair with scroll uprights, pierced splats and cabriole legs, 72 gns. In another sale, a Chippendale mahogany tripod table, illustrated by Cescinsky in *English Furniture of the 18th Century* (Vol. II, p. 211, Figs. 213, 214), with a square top, carved border, baluster stems and cabriole legs, 30 in. square, 126 gns. Another tripod table (Vol. II, p. 202, Fig. 203, in the same work), 72 gns.; and a Chippendale mahogany powder stand (Vol. II, p. 215, Fig. 221, of the same), 36 gns. A Georgian mahogany twin pedestal dining-table with two extra leaves, extending to 12 ft., brought 250 gns.

Christie's sale of February 12th included a fine pair of Louis XV giltwood settees, each 52 in. wide, and with carved giltwood frames with shaped backs and seat rails and covered in contemporary red and pale blue Spitalfields silk. These made 2,100 gns. Other French furniture included a pair of Louis XV giltwood fauteuils carved with shell medallions, strapwork and foliage in relief, with Aubusson tapestry covers woven with Aesop fable subjects, 230 gns. A pair of Louis XV walnut fauteuils with similar covers, 145 gns. A Louis XV painted chaise-longue with curved and moulded frame, painted green and with loose cushions, 6 ft. 9 in. long, 100 gns. A Louis XVI marquetry upright secretaire inlaid with classical buildings and ruins, musical trophies and festooned vases, with a veined grey marble top, 31 in. wide, 100 gns.

A pair of 18 in. celestial and terrestrial globes by Cary, on painted octagonal stands with carved dolphin supports, about 46 in. high, made 155 gns. A large Chinese black lacquer coffer decorated in gold and colours with flowering plants and rockwork, on giltwood supports in the form of griffins perched on rockwork, 63 in. wide, 82 gns.

Another indication that the value of Dutch marquetry furniture, which has been unfashionable for so long, is rising is shown in the three following pieces. An XVIIIth-century marquetry commode of serpentine shape and bombé form, fitted with drawers and inlaid with flowers and birds on a walnut ground, 56 in. wide, 65 gns. A marquetry show cabinet, 61 in. wide, with glazed panels to the doors and splayed sides, similarly inlaid on a walnut ground, 75 gns. Another Dutch show cabinet, 54 in. wide, otherwise similar, 75 gns. Such pieces, of course, fetch prices a great deal higher in Holland.

A comparatively small sofa-table, 3 ft. 2 in. wide, in faded mahogany cross-banded with satinwood and, apart from the two usual frieze drawers, the unusual feature of a small swivel pen drawer, made £110 at Sotheby's. A Hepplewhite small mahogany wing book-case, 3 ft. 1 in. wide by 7 ft. 5 in. high, with Gothic-pattern glazing bars in the upper part and cupboards below, £220. A Sheraton rosewood cabinet of unusual form, with a cupboard above, containing shelves enclosed by wire-mesh doors, surmounted by an arched and satinwood-inlaid cornice, on a table support, 2 ft. 10 in. wide, £100. A Queen Anne walnut tallboy, of pale golden colour, feathered and cross-banded, the bottom drawer with a concave "lunette" inlaid with a star, 3 ft. 7 in. wide, 5 ft. 7 in. high, £150. At the present time, this can be considered a good auction price for such a piece of walnut furniture.

Another sale included a set of six Hepplewhite mahogany chairs, with interlaced, heart-shaped backs, carved with the Prince of Wales' plumes and drapery, with stuffed seats, which sold for £180. A rare early XVIIIth-century close stool, in the form of a stack of books raised on walnut cabriole legs, 19 in. wide, sold for £50. A George II small mahogany side-table with the frieze carved in deep relief and the top inlaid later in the XVIIIth century, with an oval fan medallion, 3 ft. wide, £135. A George II mahogany library armchair, with stuffed back and seat, and the frame carved with leaves, and cabriole legs hipped to the seat-rail, £70. An early Georgian armchair day-bed, illustrated in *The Dictionary of English Furniture* (Vol. II, p. 164, Fig. 14), sold for £26. An early Georgian candlestand, similar to a stand at Hampton Court Palace, by Benjamin Goodison, in the form of a term with the bust of a child supporting a Corinthian capital, the shaft with scaling and scrollwork, painted brown at a later date, 4 ft. 4 in. high, £50.

Knight, Frank and Rutley sold a French kingwood and parquetry escrutoire of Louis XV style for £230. It has the semi-circular top inset with leather, with a shaped back containing drawers and a clock, with ormolu mounts including candelabra, 56 in. wide. A pair of Louis XV carved giltwood console tables, with marble tops,

2 ft. 10 in. wide, £64; and a Louis XV carved giltwood side-table, with a shaped marble top and cabriole legs, with female mask terminals, 3 ft. 9 in., £42. A set of twelve cream-lacquered and gilt dining-chairs of Regency style, with striped silk seats, made £80. A Regency rosewood break-front cabinet of Brighton Pavilion design, with giltwood pillars and a centre panel, painted with Chinese landscapes and figure miniature, inset with mother-of-pearl, £34. A set of four ormolu three-light wall appliques, entwined with foliage, sold for £40.

At Anderson and Garland's Newcastle-upon-Tyne auction rooms, a Louis XV marquetry commode of three drawers, with a bombé front, made £230.

At Rowland Gorrings's auction room at Lewes, a pair of Sheraton terrestrial and celestial globes made £56, a Sheraton inlaid mahogany cabinet, £66, and an XVIIIth-century mahogany knee-hole writing table, £54. A set of late Georgian brass-inlaid dining-chairs sold for £62.

In a later sale a Sheraton serpentine sideboard 5 ft. 7 in. wide, with three drawers and a centre cupboard enclosed by a tambour slide, on square tapered legs, made £60, and a set of eight Chippendale-style mahogany chairs, including a pair of armchairs, with interwoven splats and scrolled top rails, £55. A Queen Anne walnut double chest, or tallboy, of six long and three short drawers, with fluted and canted corners and bracket feet, 3 ft. 3 in. wide, £165.

Rogers, Chapman and Thomas sold a 4 ft. Carlton House mahogany writing-table, banded with satinwood, for £58; a Georgian small mahogany chest of drawers with a brushing-slide, 2 ft. 7 in. wide, £31; and a George III mahogany library writing-table, with a leather-lined oblong top and three small drawers, 3 ft. 6 in., £34.

Robinson and Foster's sold a set of six dining-chairs of Hepplewhite style, including a pair of armchairs, for £44, and another set of seven similar chairs for £52 10s. A Georgian mahogany serpentine chest of four long drawers, on ogee bracket feet, 3 ft. 2 in. wide, £46.

Henry Spencer & Sons, at a sale held at the Corn Exchange, Retford, offered a Hepplewhite suite of mahogany furniture, comprising four settees and seven chairs, which sold for £500. A set of five Chippendale mahogany square-back chairs, with the seats and backs covered in needlework, £145; and a pair of XVIIIth-century small mahogany flap tables of nut-brown colour, with tripod supports, £60.

Furniture sold at the Motcomb Galleries included a set of six Regency mahogany dining-chairs and a pair of armchairs, with carved crossbar backs and turned tapering legs, £70; a Hepplewhite-style satinwood suite with oval backs, carved with the Prince of Wales' feathers, consisting of a double-back settee and five armchairs, £125; a French marquetry oblong writing-table of Louis XVI style, 47 by 29 in., £76; and a Hepplewhite semi-circular card-table in tulipwood and hawthorn inlaid with flowers and leafage, circa 1780, 3 ft. 9 in. wide, £40. An XVIIIth-century mahogany double-sided pedestal writing table, with leather-lined top and nine drawers on either side, 5 ft. 2 in. wide, sold for £90.

The recent exhibition at the Victoria and Albert Museum of Victorian furniture was recalled by a lot in a later sale in the same rooms. The piece in question was of French origin, made for the *Exposition de Vienne*, of 1873, by Diehl of Paris; a mahogany cabinet 6 ft. 10 in. wide, with a break front and mounted in gilt-bronze of fine craftsmanship with figures of girls and *amorini*, vases, torches and a medallion with lovers in a garden. £220, the price paid for the cabinet, must be a record figure in modern times for a large late XIXth-century cabinet.

At Phillips, Son & Neale, a three-pedestal mahogany dining-table of Sheraton style, with reeded edges and splayed tripod legs, 3 ft. 6 in. wide extending to 11 ft. 4 in., brought £70. A set of six XVIIIth-century walnut chairs with pierced vase-shaped splats, loose drop-in seats and cabriole legs with club feet, £88. A pair of Chippendale giltwood pier glasses, carved with birds, flowing branches and leaf scrolls, 69 in. by 29 in., £55.

CHINESE WALL-PAPER. A collection of XVIIIth-century Chinese export painted hangings were sold at Sotheby's. Eight brightly coloured panels with a procession of archers, mounted musicians and pikemen in river landscapes, approximately 25 sq. yards, made £80. Twelve hangings of similar subjects, approximately 42 sq. yards, £60; and 20 panels with figures in front of pavilions and with bamboo borders, approximately 46 sq. yards, £80.

SILVER. Sotheby's sale on February 12th included several important lots. An Elizabethan standing salt of 1589, with a rectangular body repoussé and chased with masks, strapwork and spandrels of fruit clusters, with a domed cover engraved and embossed to match and supporting a warrior with a shield of arms and spear, made £2,500. It weighed 22 oz. 15 dwt. and had the maker's mark I.G. in monogram.

A Henry VIII (1527) chalice and paten, each piece with the marks in almost mint condition and engraved with three legends in Lombardic capitals, sold for £1,800. The chalice was engraved with the Crucifixion and pierced in the stem with Gothic quatrefoils; the paten engraved with the Holy Trinity in the style of the Primitives within a glory on a hatched ground. The total weight was 24 oz. 15 dwt. The chalice was almost identical with that of the same date at Trinity College, Oxford.

An Elizabethan small salt and cover with the original gilding and the cylindrical body embossed with strapwork and repoussé with

three panels of fruit and flowers centred by masks sold for £700. A similar salt bearing the London hall mark for 1554 is at Corpus Christi College; the date of the example sold was 1563-4, and the weight 6 oz. 3 dwt.

Another early piece was a Charles II octagonal sweetmeat box and cover on stand, the sides of the box repoussé and chased with acanthus sprays, the stand being in the form of a tazza. This box, circa 1680, 26 oz. 2 dwt., maker's mark I.H., a mullet between two pellets below, brought £145.

A pair of de Lamerie table candlesticks of 1724, with baluster stems of octagonal section, on moulded bases engraved with a crest in a contemporary cartouche, 6½ in. high, 27 oz. 16 dwt., £220.

A fine set of three George II tea-caddies in a leather-covered case with silver handle, by Eliza Godfrey, 1748, made £230. These were used except for contemporary coats-of-arms and weighed 38 oz. 5 dwt. A rare Norwich beaker of about 1620, 4½ in. high and with a tapered cylindrical body engraved with scroll motifs, made £120 with a weight of 3 oz. 10 dwt. An early George II bowl (1727) of almost hemispherical form, 8½ in. diam., by Thomas Mason, 28 oz. 3 dwt., sold for £310. From a contemporary inscription it was evident that this bowl had been presented to a member of the shipbuilding family, the Tindalls of Scarborough, at the launching of one of their vessels. A George I Newcastle covered jug, of octagonal form and with the vase-shaped body engraved with a crest, by Fr. Batty, Jr., 1717, 7 oz. 10 dwt., £350.

A set of George II oval dishes of strawberry-dish type, 1736, 80 oz. 8 dwt., the sides ribbed into panels, made £180. A George III tea-tray of 1790, by John Crouch and Thomas Hannam, 66 oz. 7 dwt., £145, and a coffee-pot of 1737, by Peter Archambo, with a tapered cylindrical body engraved with armorials, 24 oz. 15 dwt., £115.

There were also various lots of table silver. Twelve three-prong dessert forks by James Smith, 1719, 15 oz. 8 dwt., made £135; nine three-prong dessert forks by David Willaume, 1713, 16 oz., £98; and seventeen dessert spoons of 1712, 1713 and 1719, 25 oz. 12 dwt., £30.

A spherical tea-kettle, stand and lamp of 1750, by Daniel Piers, gross weight 31 oz. 15 dwt., made £230 at Christie's, and twelve soup plates by the same maker, 1814, 267 oz. 5 dwt., £110. In other sales a George II circular salver, 1756, with the arms of Walpole impaling Cavendish, 41 oz. 2 dwt., £68; a George II spherical tea-kettle, stand and lamp, 1736, gross weight 78 oz. 5 dwt., £110; and a plain pear-shaped coffee pot of 1785, by Hester Bateman, with a curved spout and urn finial, gross weight 27 oz. 9 dwt., £155. Four oblong entrée dishes by Robert Garrard, 1809 and 1811, with gadroon borders and reeded ring handles, 216 oz. 9 dwt., £230. A plain circular salver by Hester Bateman, 1787, on four-beaded feet and with a beaded rim, 41 oz. 12 dwt., £160. A Charles II two-handled porringer and cover chased with acanthus and palm leaves, probably 1669, 39 oz. 1 dwt., £230.

At a sale at Gloucester, Bruton, Knowles & Co., sold a pair of Sheffield tea-trays, with Sheffield plate marks of R. Gainsford, 1808, engraved and embossed with shaped moulded borders heavily repoussé with flowers and foliage, for £70. A set of three George II vase-shape tea-caddies, embossed and monogrammed, on circular pierced bases, by Samuel Taylor, 1757-58, 24 oz. 10 dwt., £60. A George II coffee-pot, of plain design with a domed cover, by Thomas Whigham and William Williams, 1740, 33 oz. 10 dwt., £100.

CARPETS. A Chinese carpet at Christie's, with a plain rose-pink field and key-fret in colours in the corners, 17 ft. 2 in. by 12 ft. 2 in., made 260 gns. A Persian carpet woven with floral palmettes and formal stems in colours on a buff ground, with similar decoration in the borders, 13 ft. 7 in. by 10 ft. 10 in., 140 gns. A Kirman carpet with a central floral medallion, palmettes and flowering stems in colours on a dark-blue field, 13 ft. 2 in. by 10 ft. 6 in., 110 gns. A XVIIth-century Ispahan carpet woven with floral medallions and formal stems in colours on a red ground, with similar decoration on a pale-blue border, 11 ft. 5 in. by 5 ft. 5 in., 40 gns.

In another sale a Kirman rug woven with a centre floral medallion and scrolling floral stems in colours on blue and white grounds, 7 ft. 10 in. by 4 ft. 6 in., for 130 gns. A pair of Kashan pictorial rugs, each with an equestrian figure of a Shah in a landscape, within floral

borders, 5 ft. 7 in. by 4 ft. 4 in., 80 gns. A Persian silk prayer rug with a buff niche, hanging vase and columns, enclosed in borders with formal flowering trees, 6 ft. 2 in. by 4 ft. 3 in., 40 gns.

A large Aubusson carpet measuring 26 ft. by 20 ft. was sold by Sotheby's for £200. The decoration was of typical pattern, consisting of a large bouquet of mixed flowers within borders of scrolling branches.

In the same sale £200 was paid for a Tabriz carpet 18 ft. 8 in. by 12 ft. 10 in., decorated with scrolling stems in tones of blue and gold on a pale pink field.

A finely woven Merv carpet with a red and ivory decoration of lozenge medallions sold for £80.

A 13 ft. 10 in. by 3 ft. Kazak runner with a long strip of stepped medallions within barber's pole and diamond medallion borders fetched £55.

Knight, Frank and Rutley sold a Ukrainian pile carpet 11 ft. by 9 ft. 9 in., decorated with a floral foliated medallion surrounded by a fawn and red border for £300. In the same sale a Hamadan Kelyi carpet, 20 ft. by 8 ft. 6 in., with red decoration on a trellised peach field brought £75. A Tabriz carpet in tones of deep blue, rose, and ivory, measuring 13 ft. by 9 ft. 2 in., fetched £132 ros. A Kirman with a deep-red field having a fawn, red and blue pole medallion, 6 ft. by 10 ft. 10 in., brought £60. £95 was paid for a Sparta carpet measuring 13 ft. 6 in., by 10 ft. 2 in.

An attractive antique Caucasian carpet with two blue panels figured with baskets of flowers on a light field, 11 ft. 7 in. by 8 ft., sold for £135.

In the sale of the contents of 127, Harley Street by Messrs. Phillips, Son & Neale, a Chinese carpet designed with dragons on a dark-blue field measuring 13 ft. by 10 ft., brought £80. Another Chinese carpet of an all-over design of vases of flowers on a buff field fetched £62. £80 was paid for a floral and medallion design carpet having a figured key pattern and four striped borders, measuring 10 ft. 9 in. by 8 ft.

CHANDELIERS. A Louis XVI ormolu and crystal chandelier for six lights, with scroll supports and crystal and marble pear-shaped drops and bead festoon, 34 in. high, made 92 gns. at Christie's. In the same rooms a Regency glass chandelier, with a baluster stem cut with hexagonal fluting and eight "S"-scroll branches hung with festoons and drops, about 30 in. high, 50 gns. A pair of small Sevres porcelain and ormolu chandeliers, with baluster stems and bowl-shaped vases, painted with cupids and flowers, each for nine lights, about 28 in. high, 65 gns., and another pair of very similar chandeliers about 15 in. high, 62 gns.

TAPESTRY. Christie's sold a set of five Dutch late XVIIth- or early XVIIIth-century tapestries, probably made at Delft, all of "verdure" type, with water birds, flowering plants and river landscapes, all approximately 11 ft. high by 12 ft. wide, for 552 gns.

FAMILLE ROSE. Christie's sold a pair of Ch'ien Lung mandarin jars and covers finely enamelled with phoenix, birds in flight, flowering plants and trees, the domed covers with seated figures of kylins, etc., 60 in. high, 370 gns. A famille rose dinner service of some twenty-two pieces, with scroll panels and sprays of roses and other flowers and insects, Ch'ien Lung, 80 gns.

SEVRES. Christie's sold a porcelain dinner service painted with figures in garden landscapes in the style of Watteau and with flowers in panels, with gilt and foliage border, comprising some eighty-six pieces, for 155 gns.

CHAMBERLAIN'S WORCESTER. Bruton, Knowles & Co., sold the following pieces at their sale at Gloucester. A pair of plates with named view of Killarney, painted by Brewer, white and gilt borders, 8½ in. diam., £18. A plate from the Duke of Clarence's service (1792) painted by James Pennington with a figure of Hope in grey monochrome, 9½ in. diam., £20. A set of three dark-blue vases painted with fruit and roses, by G. Steel, 4½ in., and 5 in. high, £38. A rectangular basket with a border of bluebells and a named view of Worcester, 10½ in. long, £30. A circular basket modelled with sea-shells in high relief, painted with bouquets of flowers, 10 in. diam., £95.

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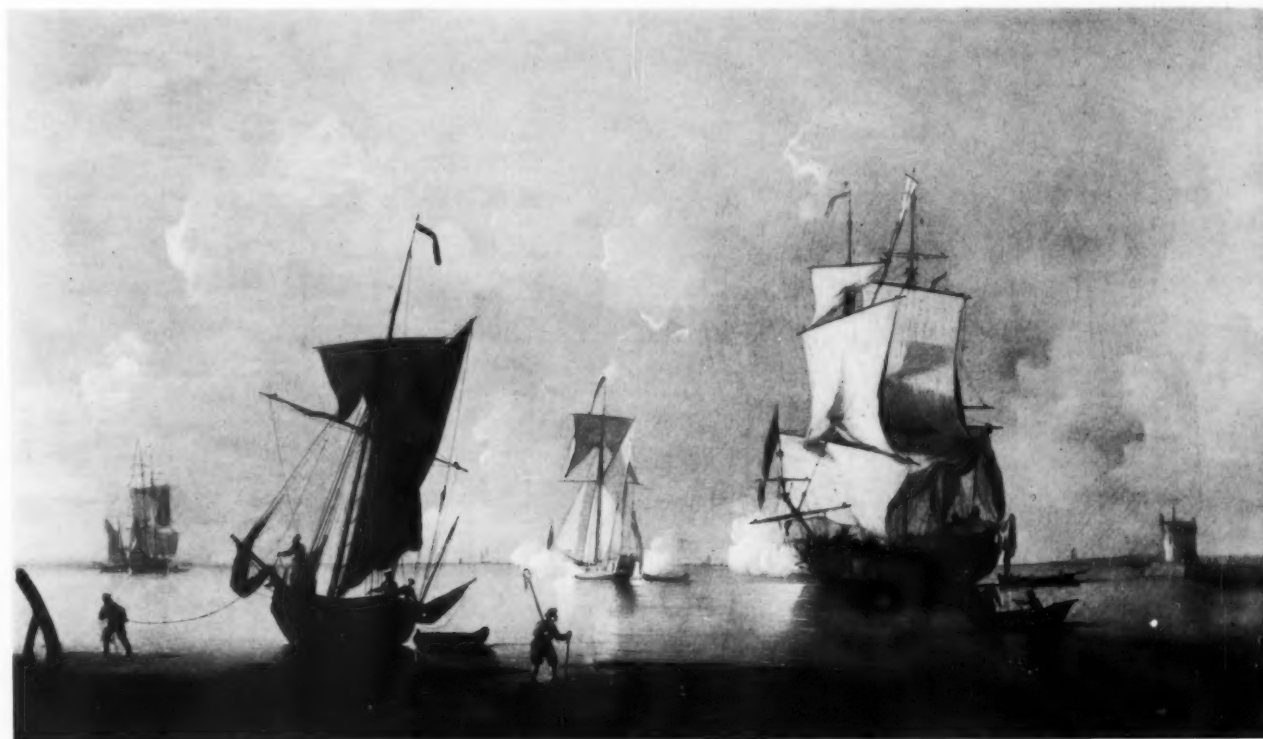
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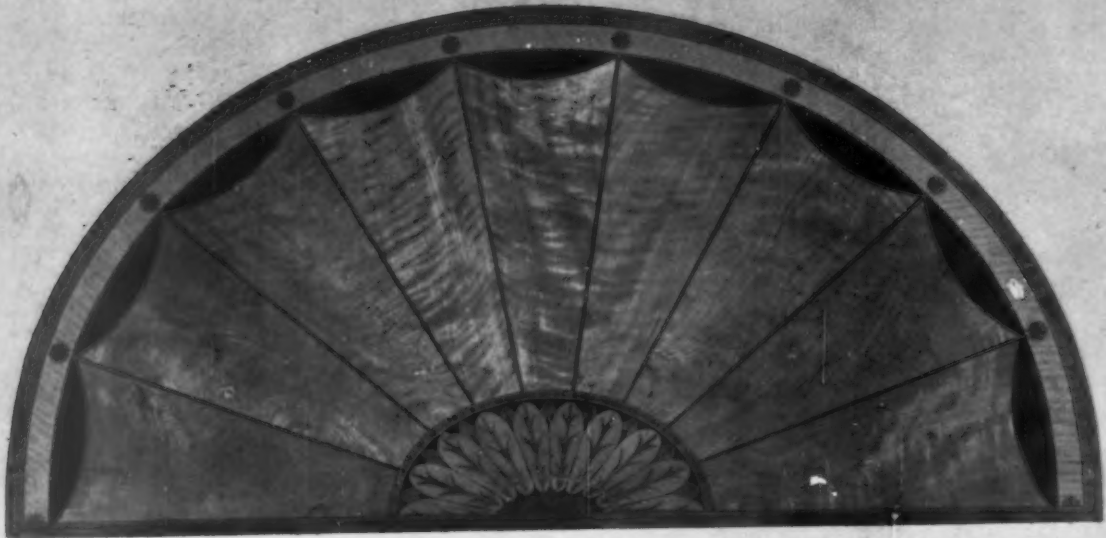
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